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A HISTORY OF
DANCING

FROM THE EARLIEST AGES TO OUR OWN TIMES

XIV

FROM THE FRENCH OF

GASTON VUILLIER

WITH A SKETCH OF DANCING IN ENGLAND, BY JOSEPH GREGO

TWENTY FULL-PAGE PLATES AND 409 ILLUSTRATIONS

STATUE BY HAMO THORNYCROFT, R.A.

LONDON: WILLIAM HEINEMANN

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CHILDREN DANCING A ROUND
After A. Bevéria

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THE MINUET
After L. Schmutzler

INTRODUCTION

The Origin of Dancing—Dancing throughout the Ages—General Survey

"FROM the first formation of societies," says Jean Jacques Rousseau, "Song and Dance, true children of Love and Leisure, became the amusement, or rather the occupation, of idle assemblies of men and women."

Like Poetry and Music, to which it is closely allied, Dancing, properly so-called—the choregraphic art, that is to say—was probably unknown to the earliest ages of humanity. Savage man, wandering in forests, devouring the quivering flesh of his spoils, can have known nothing of those rhythmic postures which reflect sweet and caressing sensations entirely alien to his moods. The nearest approach to such must have been the leaps and bounds, the incoherent gestures, by which he expressed the joys and furies of his brutal life.

But when men began to form themselves into groups, this artless impulse became more flexible ; it accepted rules and submitted to laws.

Dancing, a flower of night, is said to have germinated under the skies of the Pharaohs ; tradition speaks of rounds, symbolic of sidereal motion, circling beneath the stars on the august soil of Egypt, mighty mother of the world. It manifested itself at first in sacred sciences, severe and hieratic; yet even then it babbled brokenly of joy and grief in the processions of Apis.

Later on, in the course of ages, it became interwoven with all the manifestations of popular life, reflecting the passions of man, and translating the most secret movements of the soul into physical action. From the solemnity of religious rites, from the fury of warfare, it passed to the gaiety of pastoral sports, the dignity and grace of polished society. It took on the splendour of social festivities, the caressing and voluptuous languors of love, and even dolefully followed the funeral train.

As early as the year 2545 B.C. we find traces of the choregraphic art. Hieratic dances, bequeathed by the priests of ancient Egypt, were held in high honour among the Hebrews.

But no antique race gave themselves up so eagerly to the art as the Greeks. The word "dancing" gives us but a feeble idea of their conception of the art. With them it was *Nomas* or *Orchesis*, the art of expressive gesture, governing not only the movement of the feet, but the discipline of the body generally, and its various attitudes. Gait, movement, even immobility, were alike subject to its laws. To them it was, in fact, a language, governing all movements, and regulating them by rhythm.

In Greece, cradle of the arts and of legend, the Muses manifested themselves to man as a radiant choir, led by Terpsichore.

On the slopes of Olympus and Pelion, the chaste Graces mingled with forest Nymphs in Rounds danced under the silvery light of the moon. Hesiod saw the Muses treading the violets of Hippocrene under their alabaster feet at dawn in rhythmic measure. Fiction interlinked itself with reality : mad with joy, Bacchantes whirled about the staggering Silenus, and the daughters of Sparta eagerly imitated the martial exercises of their warriors.

A whole world of dreams peopled the poetic Greece of long ago. In the

hush of forests, before sacred altars, in sunshine, under star-light, bands of maidens crowned with oak-leaves, garlanded with flowers, passed dancing in honour of Pan, of Apollo, of Diana, of the Age of Innocence, and of chaste wedlock.

The Romans imitated the Greeks in all the arts, borrowing their dances just as they adored their gods. But primitive Rome was still barbaric when the arts were shining in incomparable splendour in Greece.

Romulus had given a sort of savage choregraphy to Rome. Numa instituted a solemn religious dance, practised only by the Salian priests.

The arts of Greece soon degenerated after their migration to Rome. The virginal dances of early Greece, the feasts of sacred mysteries, the Feast of Flora, so lovely in its first simplicity of joy in the opening flowers and caressing sunshine of returning spring, became unrecognisable, serving as pretexts for every kind of licence.

Theatrical dancing, however, attained extraordinary perfection among the Romans, and pantomime, an art unknown to the Greeks, had its birth among their rivals.

After centuries of folly, which brought about the downfall of the great race, the art of dancing disappeared.

It is to be traced again during the persecutions of the early Church, moving among the solitary retreats of the first Christians, who, no doubt, bore in mind the sacred dances of the Hebrews. In the Church of St. Pancras at Rome there still exists a sort of stage, separated from the altar, on which, we are told, priests and worshippers joined in measures led by their Bishop. These traditional rites, derived from the Scriptures, and perpetuated by an artless faith, degenerated in their turn, and served at last as pretexts for impure spectacles.

A papal decree of 744 abolished dancing round churches and in cemeteries.

A reflection from these sacerdotal dances gleams out again long afterwards in the Castle of St. Angelo itself, where a nephew of Sixtus IV. composed ballets, and at the Council of Trent, which concluded with a ball of Cardinals and Bishops.

Meanwhile the darkness of night had fallen on the history of secular dancing, a darkness that endured for centuries. We know that Childe-

bert proscribed it in his dominions. We know, too, that the Gauls and the Franks, more especially the former, were much addicted to courtly and pastoral dancing.

At the Court of France, the origin of dancing is dimly associated with the rise of chivalry. The documents referring to it are rare and dubious. Still, we divine that the Middle Ages formed one of the most curious epochs in French dancing. Tales of chivalry speak constantly of warriors who, without laying aside their harness, danced to measures chanted by ladies and maidens.

Après la panse vient la danse (after good cheer comes dancing), says an old Gallic proverb, which seems to show that it was customary to dance after a feast. We know that each province had its characteristic dances, which the lower orders practised with great vigour. Among these were Rounds and Branles, the Bourrées of the peasants of Auvergne, Minuets, the Farandoles of Languedoc, the Catalan Bails, &c. Two of these early dances have survived to our own times under the names of the Carillon de Dunkerque and the Boulangère.

During the interval when dancing found a refuge in the rural districts of France, enlivening popular festivals and delighting domestic gatherings, masquerades were the favourite amusement of the Court. They denaturalised the original dances of chivalry, but, on the other hand, they constituted the first expression of the ballet.

In spite of the sinister catastrophe known as the *Ballet des Ardents*, masquerades remained in favour for two centuries, and the character of dancing was but very gradually modified.

Meanwhile Italy, under the impulse given by the Medici, awoke to a knowledge of the literature and arts of ancient Greece and Rome. Thanks to these, choregraphy revived once more, after a slumber of several centuries. The sixteenth and seventeenth centuries saw it flourishing at every Court. Under the patronage of Louis XIII., of Richelieu, and of Henry IV., it took on a peculiarly French character.

The dances in vogue at the French Court were the Pavane, a grave, solemn, almost haughty measure, and the Courante.

Dancing had followed Catherine de' Medici to France, and formed a feature of all the festivities she organised with so much splendour. But

the stateliness that had marked it among the cloaks and heavy swords of knights, and the long gem-laden robes of ladies, gave way to a liveliness, an animation, a certain voluptuous character under Italian influences. This influence of Catherine's not only added splendour to Court functions, but spread a taste for dancing throughout France. The Queen, moreover, organised allegorical ballets, thus laying the foundations of opera, which the Romans in some sort foreshadowed in their declamation of poems to the rhythmic sound of instruments.

Raising the character of masquerades by associating them more closely with the arts of music and dancing, Catherine de' Medici further brought about the evolution of the masked ball.

This same period, too, gave birth to those Dances of Death imagined by Albert Dürer, Orcagna, and Holbein, sinister allegories masking the bitterest satires, terrible utterances of the oppressed, claiming equality at least in death.

We come now to that great century when all the arts burst forth into dazzling blossom, when everything seemed to flash and quiver under a novel impulse. Hitherto, the theatre had ministered only to the amusement of the Court; it now opened its doors to the populace, and the populace entered with delight. Women made their first appearance on the stage. Louis XIV. founded the Academy of Dancing, and, anxious to give a new prestige to the art, he himself took part in the Court ballets. But the fairy pageants of his youthful reign disappeared during his dreary and devout old age.

Spectacles and dances, less solemn in character, but infinitely more refined and exquisite, came into vogue again under the Regency, and during the reigns of Louis XV. and Louis XVI. This was the epoch of the coquettish Gavotte and the graceful Minuet, the apogee of elegance.

The dances of the eighteenth century had a charm all their own; with their supple and rhythmic grace they combined a dignity which surrounded man, and, in a still greater degree, woman, with an atmosphere of beauty. A constellation of dancers, male and female, gave a dainty grace hitherto unknown to the dances of the eighteenth century.

But there was a fearful morrow to those days of supreme elegance and

careless gaiety which, as we look back upon them now through the transparent gauze of a century, seem to shimmer with a thousand tantalising and delicate tints—days like some sweet vision, in which coquettish *marquises*, powdered and jasmine-scented, smiled unceasingly as in the rosy pastels bequeathed to us by the masters of their times. The roar of Revolution broke in upon the dream; kings, women, and poets were dragged on tumbrils to the scaffold, while cannon thundered along the frontiers.

And yet dancing went on, but now it was the sinister dancing of the red-capped Carmagnole to the refrain of *Ça ira*. Men and women danced round the scaffold, their feet stained with blood. A strange frenzy seemed to have taken possession of the nation. Did they seek oblivion in movement, a diversion from misery, horror, and alarms? Twenty-three theatres and eighteen hundred public balls were open every evening immediately after the Terror. Women attended them clad in the garments of ancient Greece, with sandalled feet and bare breasts and arms.

The Empire was hardly favourable to the development of dancing. But soldiers danced on the eve of battle, eager to forget the dangers of the morrow, and a certain number of official balls took place during the Consulate of Bonaparte and the reign of Napoleon.

After a feverish interval, while Napoleon's star faded on the horizon of the world, two planets rose in the firmament of Opera—Taglioni and Fanny Elssler. Other stars succeeded them, but never eclipsed their radiance.

The Tuileries were far from gay under Louis XVIII. and Charles X.; but after some preliminary dancing on M. de Salvandy's famous volcano, choregraphy made its appearance again in the King's household in 1830.

And while the *Valse à deux temps* and the Galop (introduced from Hungary) whirled and eddied in Parisian ball-rooms, the *élite* of society often assembled at the magnificent balls given at the Tuileries and the English and Austrian Embassies.

A veritable revolution took place in dancing at this period. The middle classes developed a passion for balls, which had hitherto been confined almost exclusively to the aristocracy, save for the rustic festivals of country districts. Unable, however, to enjoy the amusement in their own small rooms, dancers soon flocked to public saloons, and waltzed at Ranelagh, at Beaujon, at Sceaux and at Tivoli.

These balls, which became famous for their splendour, and the distinction of the society frequenting them, were imitated on a humbler scale by the students and *grisettes* who danced the Cancan and the Chahut at the Chaumière, the Prado, Mabille, and the Closerie des Lilas.

Waltzing and Galoping were practised with furious energy. Pritchard, tall, lean, dark and taciturn; Chicard of the ruddy countenance; Bridid the graceful; Mogador, Clara Fontaine, Rigolboche, and above all, Pomaré, became the kings and queens of Paris.

Another overwhelming revolution took place in 1844 with the introduction of the Polka, which invaded saloons, drawing-rooms, shops, and even the streets. The Waltz and the Galop were forsaken, and Polka-mania set in. Cellarius and Laborde fostered the public enthusiasm. And all Paris laughed gleefully when Levassor and Grassot danced the Polka at the Palais-Royal.

Presently Markowski arrived on the scene, glorified by a halo of traditions. He brought the Mazurka. He created the Schottische, the Sicilienne, the Quadrille of the Hundred Guards, in which Mogador excelled, and the Folly of Dance shook her bells unceasingly from dark to dawn.

Opera-balls took on a new splendour under the sway of Musard. People braved suffocation in the crowded auditorium to see the King of the Quadrille, as he was called, conducting a huge orchestra, among the effects of which the noise of breaking chairs, and the detonation of fire-arms, were introduced at regular intervals! Musard is said to have produced extraordinarily sonorous sounds by these means.

Dancing still flourished under the Second Empire. The Court balls were magnificent functions, but the public balls were deserted one by one, and gradually disappeared. The old Closerie des Lilas is transformed into Bullier, Mabille no longer exists. We have the Moulin Rouge still, but it has little of the frank gaiety of the original public ball.

The Waltz and the Cotillion still reign in our ball-rooms, but modern Greece, more faithful than ourselves to its choregraphic traditions, retains the Candiota graven on the shield of Achilles, and traces of those Pyrrhic dances which led the Spartans to victory.

In this brief summary of the *History of Dancing*, we have concerned

ourselves primarily with classic and with French dancing. In the course of the work we propose to deal more fully with the dances of the East, of Spain, of Italy, and of the various other European countries in which we have been able to trace the records of the art. We shall also have something to say about savage dances.

We shall pass in review dances impregnated with the voluptuous traditions of the Moors, such as the Fandango and the Bolero, the lively and impassioned Tarantella, the frenzied measures of the Bayadères, the amorous languors of the Almées, and the curious rites of various tribes.

In the brief sketch we have now made, the reader will have observed that Dancing, born with the earliest human societies, identified with every form of worship, has followed in the wake of progress, and developed with it. More enduring than the stone of monuments, in spite of its airy and diaphanous nature, Dancing has left its traces among all peoples, all customs, all religions, and still survives among us to some extent.

Dancing, like all human institutions, has obeyed the law of eternal reaction. It disappeared, and burst forth into life again. It seems now to have entered on another phase of decline.

But the sun will shine out once more, and Dancing will revive.

FRAGMENT OF AN EGYPTIAN FRESCO
In the British Museum

CHAPTER I

DANCING AMONG THE EGYPTIANS, THE HEBREWS, AND THE GREEKS

Sacred Dances—Cybele and Apollo—The Shield of Achilles—The Hyporchema—The Gymnopaedia and the Endymatia—The Hormos and the Pyrrhic Dance—The Bacchanalia—The Salii—Roman Mimes under the Empire—The Gaditanian Dancers

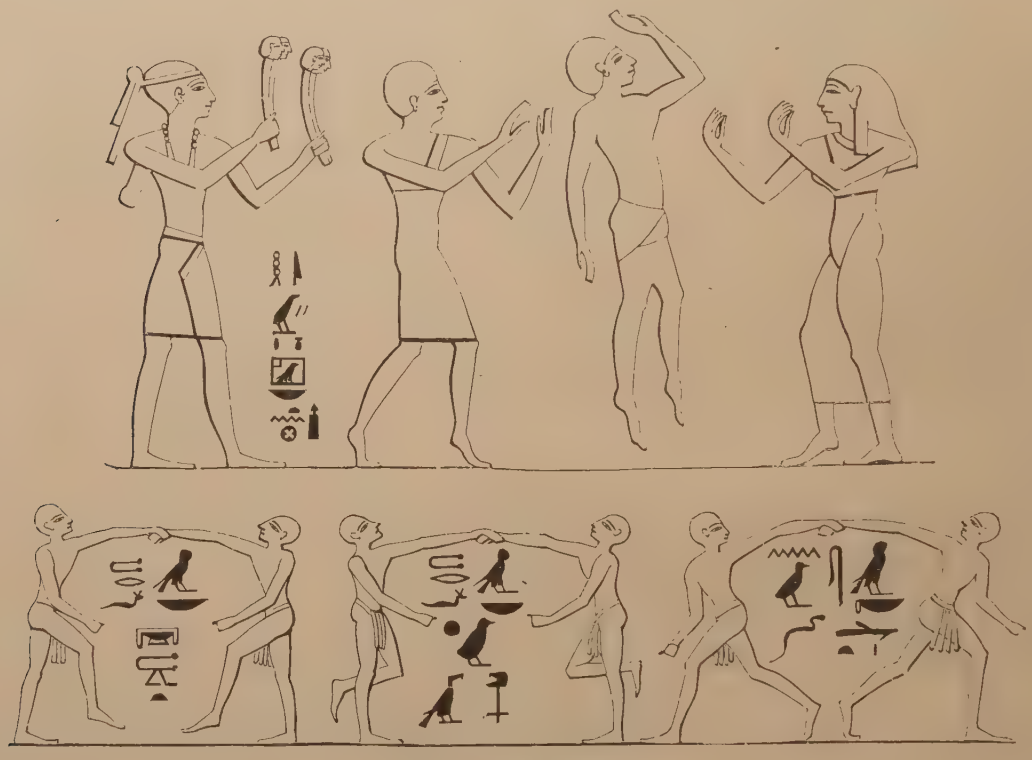
AS we have already pointed out in our introduction, the art of dancing had its dawn under an Egyptian sky.

In sacred pageants dating back to the very beginnings of history, dancing makes a vague appearance as an expression of the immutable order and harmony of the stars. Its earliest movements, as in the cadenced swingings of the censer, rocked the shrines of the gods. Its first steps were guided by priests before the great granite sphinxes, the colossal hypogea, the monstrous columns, and high pediments of their temples.*

The mysterious grandeur of these sacred dances, symbolising the

* In assigning the origin of dancing to Egypt, I speak only of such dances as have left any trace behind. But it is certain that dancing was born with man, and that from the beginning it has been allied to gesture. Lucian wrote long ago: "We are not to believe that saltation is of modern invention, born recently, or even that our ancestors saw its beginning. Those who have spoken with truth of the origin of this art affirm that it takes its birth from the time of the creation of all things, and that it is as old as Love, the most ancient of the gods." A modern writer, Bernardin de St. Pierre, says: "Pantomime is

harmony of the stars, charmed the spirit of Plato. Castil-Blaze, our contemporary, tells us that when one of these astronomical dances took place, the altar in the centre of the Egyptian temple stood for the orb of day, while dancers representing the signs of the zodiac, the seven



EGYPTIAN FIGURE DANCES

planets, the constellations, performed the revolution of the celestial bodies around the sun.

Apis, the black bull, strange and divine, with the snow-white forehead, and the scarabæus on his tongue, fed by naked priestesses from vessels of ivory, was honoured by special dances. Even the grief caused by his death was expressed in funeral ballets.

Ritual dances, a legacy of the priests of ancient Egypt, were highly esteemed by the Hebrews. Moses caused a solemn ballet to be danced after the passage of the Red Sea. David danced before the ark of the covenant :

the first language of man ; it is known to all nations ; it is so natural and so expressive that the children of white parents learn it rapidly when they see it used by negroes."

"Praise the Lord with the sound of the trumpet," says the Scripture; "praise Him with the psaltery and harp; praise Him with the timbrel and the dance."

The choir of the temple at Jerusalem, like those of all other Hebrew temples, was reserved for dancing. It formed a sort of stage, where the

PROCESSION OF APIS
After a Picture by Bridgman

Levites, a sacred tribe, sang as they danced to the sound of stringed and wind instruments.

The Hebrews were also familiar with less serious dances, performed at public ceremonies by the virgins of Israel. We learn in the Book of Judges that the daughter of Jephthah met her father with players of timbrels and with dancers. The Book of Kings tells how women came out of all the cities of Israel, singing and dancing to the sound of cytheras, flutes and tabrets, when David had slain Goliath the Philistine. The daughters of Shilo were engaged in a joyous dance when the young men of Benjamin carried them off. The Maccabees instituted dances in honour of the restoration of the Temple, and Judith, bringing back the head of Holofernes, was welcomed by dancers.

Most of the psalms show traces of the religious dances of the Hebrews.

They performed these dances at three great festivals: the Feast of May, the Feast of Harvest, and the Feast of Tabernacles. Of these, the last was the most imposing. They also danced around the golden calf.

DAVID DANCING BEFORE THE ARK
After Domenichino

We have already remarked that no people of antiquity were more addicted to dancing than the Greeks. "So much," said Galen, "do they give themselves up to this pleasure, with such activity do they pursue it, that the necessary arts are neglected."

We have also stated that in Greece dancing was an actual language, interpreting all sentiments and all passions. Aristotle speaks of saltators whose dances mirrored the manners, the passions, and the actions of men. So that in his time — that is to say, about three hundred years before the Augustan era—there were mimetic dances among the Greeks. Here, too, as in Egypt and in Palestine, dancing always held a prominent place in religious ceremonial. It

THE GOLDEN CALF
After Hans Schäufelein

was even included among gymnastics, and was accounted a military exercise.*

In the time of Aristophanes it was prescribed by physicians. It gave charm to banquets and animation to every festivity. The Athenian festivals, in which dancing was a feature, were innumerable. In addition to the Pythian games, we hear of the Nemæan, and the Isthmian; the Agraulia, held in honour of the daughter of Cecrops, the feasts of Adonis and of Ajax, the Aloa, rustic rejoicings in honour of Ceres, the Amarynthia, in honour of Diana. We note further the Anakeia of Castor and Pollux, the Androgeonia, or funeral feasts, the festivals of Bacchus or Anthesteria, the Apaturia of Jupiter and Minerva, and others sacred to Pallas, Æsculapius, Diana and Apollo, the Boreasmi, the object of which was to appease Boreas, the Feast of Oxen, the Feast of the Earth, the Feast of Strange Gods, the

CLASSIC DANCE

* "The Greeks applied the term 'dancing' to all measured movements, even to military marching."—(Butteux.)

The wonderful legislator, Lycurgus, attached the highest importance to dancing. He established many exercises for the physical training of warlike youth, and among these dancing had a foremost place.

The education of the Spartans in particular consisted of an incessant bodily training; and "they danced" in advancing upon the enemy.

"Noverre correctly says that what we call dancing, our French dancing, was wholly unknown to the ancients, except in so far as their buffoons and rope-dancers made use of our *entrechats*, *pirouettes*, and *jetés* forwards and backwards. I think with him, that when the word 'dancing' occurs in an old author it should nearly always be translated by 'gesticulation,' 'declamation,' or 'pantomime'; just as the word 'music' should be in most cases rendered by 'philosophy,' 'theology,' 'poetry.' When we read that an actress 'danced' her part well in the tragedy of Medea, that a carver cut up food 'dancing,' that Heliogabalus and Caligula 'danced' a discourse or an audience of state, we are to understand that they—actress, carver, emperor—declaimed, gesticulated, made themselves understood in a language without words."—(A. Baron: *Lettres sur la Danse.*)

Feast of Citizens killed in Battle, the Feast of the Muses, the Celebration of the victory at Marathon, the Feast of Naxos, the Triumph of Pallas over Neptune, the Feast of Craftsmen, the Feast of the Morn.

A DANCE OF NYMPHS
From an Engraving by Massard after Ch. Eisen

All the Feasts of Bacchus began with dances and rhythmic leaping. According to Strabo, no sacrifice was offered in Delos without dancing and music. The very poets danced as they sang or recited their verses: whence they came to be called "dancers." Lucian consecrated a dialogue to the art. Pindar gives Apollo the title of the Dancer. Simonides said, "Dancing is silent poetry."

Homer thought so highly of the art that in the *Iliad* he gives it the epithet "irreproachable." It played an important part in the Pythian games, representations which may be looked upon as the first utterances of the dramatic Muse, for they were divided into five acts, and were composed of poetic narrative, of imitative music performed by choruses, and finally, of dances. Such, at least, is Scaliger's opinion. Lucian assures us that if dancing formed no part of the programme in the Olympian games, it was because the Greeks thought no prizes could be worthy of the art. At a later period, however, the Colchians admitted it into their public games, and this custom was generally adopted by the Greeks, the Romans, and nearly all other nations.

In his odes Anacreon reiterates that he is always ready to dance. Plato smiled to see Socrates stand up with Aspasia. Aristides danced at a banquet given by Dionysius of Syracuse.

Homer says that Vulcan, to please the gods, who loved dancing, forged some golden figures that danced of themselves.

In his picture of an ideal Republic, Plato insists on the importance of music, for the regulation of the voice, and of the importance of dancing, for the acquisition of noble, harmonious and graceful attitudes.

THE RING DANCE
After Gérôme

The Greeks danced everywhere and on any pretext. They danced in the temples, the woods, the fields. Every event of interest to the family, every birth, every marriage, every death, was the occasion of a dance. The returning seasons were welcomed with dancing, and harvest, and the vintage. Was it not while dancing at a festival of Diana that the beautiful Helen was carried off by Theseus and Pirithoüs? Dancers, treading an intricate measure, imitated the endless windings of that devious labyrinth whose liberating clue Ariadne gave to Theseus.*

Cybele, the mother of the Immortals, taught dancing to the Corybantes in Greece upon Mount Ida, and to the Curetes in the island of Crete.† And it was in Greece that Apollo, by the mouth of his priestesses, dictated choregraphic laws, even as he revealed those of music and of poetry.

"Vulcan, the lame god," says Homer in the *Iliad*, "engraved on the shield of Achilles such a dance as Dædalus had composed for Ariadne

* Homer describes a dance like that which Dædalus invented for Ariadne. Meursius, who calls it γερανος, attributes its invention to Theseus, about 1300 years before the Augustan era. In the midst of the dancers (says Homer) were two saltators who sang the adventures of Dædalus, supplementing their singing by gestures, and explaining in pantomime the subject of the whole performance; for which reason, doubtless, the saltators were set in the centre of the dancers.—(De Laulnaye: *De la Saltation théâtrale.*)

† Certain authors give the name of ἐνοπλιος, or "armed," to the dance of the Curetes. This dance was instituted by Rhea to prevent Saturn from hearing the cries of Jupiter in his cradle. The priests of Cybele were called Ballatores.

of the abundant tresses, and had revealed at Cnossus. Here were to be seen young men and maidens holding each other's hands as they danced with cunning and rhythmic steps. The girls wore nothing but a drapery of the lightest texture; the young men, all ashine with the oil rubbed in at the gymnasium, had tunics of a stouter material. From their silver baldricks hung swords enriched with gold; and their companions had wreathed their brows with garlands of flowers. First they danced in a ring, imitating the circular motion of the potter's wheel, when, seated on his stool, he tries it, before making it turn rapidly. Then, breaking up the circle, they formed various figures. Round them was a great concourse of people, and in their midst were two saltators who, with skilful gestures, executed a special dance, interspersed with songs."

DANCING NYMPHS, ON A VASE IN THE LOUVRE

Priapus, one of the Titans, educated the god of war; before instructing him in swordsmanship, he taught him how to dance.

The Heroes followed the example of the gods.

Theseus celebrated his victory over the Minotaur with dances. Castor and Pollux created the Caryatis, a nude dance performed by Spartan maids on the banks of the Eurotas. The Thessalians gave their magistrates the title of "Proörchesteres"; that is to say, "dance leaders."

The nation raised a statue to Elation for having danced the war-dance

well. Sophocles danced round the trophies taken at the battle of Salamis, accompanying himself on the lyre.

Dancing lent its charm to the banquets of ancient Greece, as is shown by Homer in the eighth book of the *Odyssey* and by corroborative authors. Socrates and Plato eulogised the art. Athenæus tells us that Antiochus and Ptolemæus practised it with ardour, and sometimes publicly. Æschylus and

TERPSICHORE
From a Picture by Schützenberger in the Musée du Luxembourg

Aristophanes danced in public in their own plays. According to Cornelius Nepos, Epaminondas was a proficient dancer. Philip of Macedon married a dancer, by whom he had a son who succeeded Alexander. Nicomedes, King of Bithynia, was the son of a dancing-girl. Aristodemus, a celebrated dancer, was sent as an ambassador to Philip of Macedon.

This art was so esteemed in Greece that chorus-masters or leaders were recruited among the first citizens of the commonwealth ; they always presided over the festivals in which gods and heroes were honoured.*

* Homer describes a warrior taunted as follows : "Meriones, good dancer as you are, this spear would have slain you if. . . ."—(*Iliad*, xvi. 603.)

"Choruses of dancers were very common in Athens. They engaged in frequent competitions, at the close of which the victors were crowned with all imaginable pomp. The

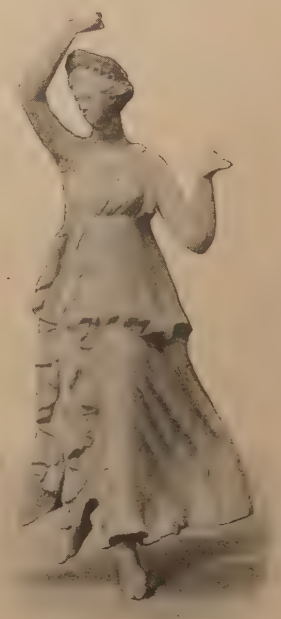
The Greeks called skilful dancers the sages of the foot and of the hand, because their gestures expressed the mysteries of Nature.

Athenæus declared that the Arcadians were always a wise people, because they practised the art of dancing up to the age of thirty. The best Greek dancers were, indeed, recruited among the Arcadians.

STATUETTE FOUND AT MYRINA
In the Louvre

Among the Greeks, the limbs and the body spoke.

"Strategy sprang from the Pyrrhic and other warlike dances," says Elie Reclus.



STATUETTE FOUND AT MYRINA
In the Louvre

Paintings upon vases, bas-reliefs of marble, of stone, of brass, the Tanagra statuettes, in their grace and purity of form, have transmitted to us (as have also ancient poets and authors) the different formulæ of the Greek dances. These, very numerous indeed, were all derived from three fundamental types: the sacred, the military, and the profane.

The sacred dances must have been inspired by Orpheus on his return from Egypt; their grave and mysterious style long preserved the impress of their origin. According to Professor Desrat, they had much in common with the Branles and Rondes of the Middle Ages. Their nomenclature is

chorus-master or leader, called 'choregus,' was a personage of the highest importance."—(De Laulnaye: *De la Saltation théâtrale.*)

The art was even a safeguard for the honour of husbands. Agamemnon, departing for Troy, established a dancer with Clytemnestra to amuse her. Now Ægisthus fell madly in love with the queen. But the dancer watched over her, turning the lover into ridicule, caricaturing his attitudes. Before succeeding in his courtship, Ægisthus had to kill the dancer.

extensive. We shall mention only the most important, those around which the secondary dances grouped themselves. They are :

The Emmeleia.
The Hyporchema (or Hyporcheme).
The Gymnopaedia.
The Endymatia.

RUSTIC DANCE
After A. Hirsch

The Emmeleia was the class-name of a group of dances essentially sacred.*

According to Plato, this group had that character of gentleness, gravity, and nobility suitable to the expression of the sentiments with which a mortal should be penetrated when he invoked the gods. But

* These dances were of the highest antiquity. Common opinion attributed their origin to the Satyrs, ministers of Bacchus. Some writers hold the Cordax (ὁ κόρδαξ) to have been

this dance, which was marked by extraordinary mobility, had also a heroic and tragic cast. It set forth grace, majesty, and strength. It produced a deep effect upon spectators.

Orpheus, from his recollections of the priestly ceremonies of Saïs and of Colchis, transmitted the laws of choregraphy to Greece. But the strains

A PASTORAL
After Bouguereau
By permission of Messrs. Boussod, Valadon and Co.

of his enchanted lyre must have modified the primitive cadences, creating new rhythms, and movements more in accord with the genius of the race to whom he revealed them. Nor were the Greeks slow to surpass their masters. The Emmeleia embraced (according to Butteux, Desrat, and others) several dances of a tragic cast, and was danced without the support of a chorus or of the voice.

derived from the Hyporchema. It seems certain that it was Æschylus who first introduced saltation into the tragic chorus. This saltation was called *σχημαλισμος*, from *σχημα*, the countenance, because it depicted the attitudes, characters, and affections of the persons of the chorus. Sleep, fatigue, repose, thought, admiration, fear, also all "pauses or suspensions," came within its province. Æschylus lived five hundred years before the Christian era.—(De Laulnaye : *De la Saltation théâtrale.*)

The Hyporchema, on the contrary, while retaining, as did all the Egyptian and Grecian dances, an eminently religious character, was accompanied by the chorus.*

The Gymnopaedia were dances specially favoured by the Lacedæmonians in their festivals of Apollo. The performers were naked youths, singing, dancing, and wearing chaplets of palm. Their performance often served as a preliminary to the Pyrrhic dance.

A GREEK WAR-DANCE
From an Engraving in the Bibliothèque Nationale

According to Athenæus, the Gymnopaedia had features in common with a dance called the Anapale, wherein the dancers simulated (as in the Pyrrhic) the movements of attack and defence.

In the Endymatia the actors wore their most brilliant tunics. Performed at public and private entertainments, these dances sometimes lost their sacred character.

All other dances were derived from the fundamental types already mentioned, and were more or less connected with sacred rites. They were sometimes peculiar to one province or city.

* The dances classed under the term Hyporchema date from the remotest times, and are looked upon as the first essays of Greek saltation. In them, as the name indicates, song and dance were intermingled, or rather the songs were explained by measured gestures. It is to be observed here that the earliest use made of saltation was in connection with poetry. These arts, developing by their union, aided each other mutually Athenæus says expressly that the early poets had recourse to the figures of saltation, only, however, as symbols and representatives of the images and ideas depicted in their verse. All dances of the Hyporchema class were dignified and elevated; men and women alike

They celebrated a god, a victory, some memorable deed. The Dionysia were sacred to Bacchus. The Iambic Dance, according to Athenæus, was dedicated to Mars by the Syracusans. The Caryatis was specially appropriated to Diana. Lucian tells us that it was danced by Lacedæmonian girls in a Laconian wood consecrated to that goddess. Taught by Castor and Pollux, it was used at marriages. It came to be in time the dance of innocence; the young men and maidens of Sparta danced it naked, in circles or in graceful lines, before the altar of the goddess.

DANCE OF NYMPHS AND SATYRS
After an Engraving of the Eighteenth Century

The Callinic, diversified by hymns, celebrated one of Hercules' victories.

The invention of the Cnossia, performed in honour of Theseus, was ascribed to Dædalus. In this Dædalian dance the girls wore chaplets and the young men golden swords and shields. It had a warlike character. The intention of the Ionic Dance is uncertain. We know that it was dedicated to Diana.

The Charitesia, a dance in honour of the daughters of Jupiter, the Graces or Charites, was a favourite with the Bœotians. It was a slow and measured dance, performed at night by priestesses dedicated to the services of the Graces.

The women who celebrated Diana in the Purple Dance wore tunics of that colour.

performed in them. Some attribute their origin to the Delians, who sang them round the altars of Apollo. Others ascribe their invention to the Cretans, taught by Thales. Pindar describes those of the Lacedæmonians. He himself composed several Hyporchemates.—(De Laulnaye: *De la Saltation théâtrale.*)

In the Hormos, another dance in honour of Diana, all the youth of Sparta met. Here, as in the Gymnopaedia, the two sexes danced unclothed, but without offence to modesty, their attitudes being chaste and beautiful. This national dance wound in a brisk and spirited fashion through the public streets, led by a young couple. Gesture and voice animated its movements. It had points of resemblance to our modern Branle. Its rhythmic steps were directed now in an easterly, now in a westerly, direction; for which reason Butteux considers it to have been an astronomical dance.

DANCE OF NYMPHS
From a Bas-relief in the British Museum found at Athens

The astronomic dance of the Egyptians probably inspired the strophes and antistrophes of the early Greek tragedies, in which the choruses executed a circular measure to the sound of instruments from right to left, to express the celestial motions from east to west, and then reversed the movement at the antistrophe, to represent the motion of the planets. These rhythmic advances and retrogressions were interrupted by pauses, the Epodes, during which the chorus sang. The Epodes symbolised the immobility of the Earth, the revolutions of which were unknown to the early astronomers.

For a long period the only form of worship among the Indians was dancing, accompanied by singing. In this fashion they adored their gods, the sun and moon, at their rising and setting. These songs and dances took the form of lamentations during eclipses.

The Hormos, with its seemingly Egyptian character, was instituted by Lycurgus. Plutarch relates that the nudity of the women who took part in it having been made a reproach to the legislator, he answered: "I wish them to perform the same exercises as men, that they may equal men in strength, health, virtue, and generosity of soul, and that they may learn to despise the opinion of the vulgar."

The Orphic Dances celebrated the courage of Castor and Pollux, and their distant expeditions.

With these sacred dances we may conveniently class others, infinitely varied, which accompanied funerals and processions. In the former case, the entire community, keeping step and singing hymns, escorted the funeral victims to the altar. Before the *cortège* went the chief priest, dancing. Sometimes the mourners were clothed in white. At the head of the party marched groups, who danced to the sound of the instruments reserved for these solemnities; interrupting their dancing at intervals, they sang hymns in honour of the defunct. Then came the priests and the keeners, old women dressed in mourning, and hired to simulate grief and tears.

TANAGRA FIGURINE OF A DANCER

According to Plato, relatives and friends of the deceased were allowed to take part in funeral dances, although as a rule in religious ceremonies dancing was confined to professionals.

Butteux relates that the young people of both sexes in a funeral procession were crowned with cypress, and that at one time it was customary for a person to precede the *cortège*, wearing the clothes of the defunct, imitating him, and characterising him in terms sometimes eulogistic, sometimes satirical.*

Military dances, not so numerous as the sacred, but prescribed by law, held a prominent place in the education of youth.

"To those aware of the importance attached by the Greeks to physical education, their military dances need no explaining. To gain and to keep as long as possible," says Professor Desrat, "agility, suppleness, strength,

* Funeral dances were especially brilliant when they celebrated a man famous by his birth, his preferments, or his fortune. Then all who took part in the ceremony were clothed in white and crowned with cypress. Fifteen girls danced before the funeral car, which was surrounded by a band of youths. Priests sang the accompaniment of the dances. Women keeners, draped in long black cloaks, closed the procession.

vigour—this, in a few words, was what the Greeks aimed at in their bodily exercises.

"It was by dancing in their fighting gear," he goes on to say, "that the Greeks, a nation of heroes, trained themselves in the art of hand-to-hand combat. Does not the dancing step with which they advanced in war suggest our 'balance' step? Is not the latter (with its successive hopping first upon one foot and then upon the other) itself a sort of dance? We may add that many movements of our bayonet exercise recall those of Greek military dances."

TANAGRA FIGURINE OF A DANCER

Plutarch testifies: "The military dance was an indefinable stimulus, which inflamed courage and gave strength to persevere in the paths of honour and valour."

These martial dances fall into two principal groups: the Pyrrhic and the Memphitic.

According to some authorities, the Pyrrhic Dance, a sort of military pantomime, was instituted by Pyrrhus at the funeral of his father Achilles. Others ascribe the honour of it to a certain Pyrrhicus, a Cretan or a Lacedæmonian. Others, again, derive the word from the Greek πῦρ, fire, because of the fiery and devouring energy exhibited by its dancers. Pindar derives it from πῦρὰ, a funeral pile, and asserts that Achilles first danced it on the occasion of the cremation of Patroclus. And there are some who hold that Minerva was the first to dance it, in commemoration of the defeat of the Titans, and that she afterwards taught it to the Tyndaridæ.

It is certain that this dance was especially used in the Panathenaea, a festival in honour of Minerva, and was performed there by young men and maidens. Xenophon even describes it as having been danced by one woman alone. Apuleius indicates its various steps and movements.

The uncertain etymology of its name goes to prove the great antiquity

of this dance. Highly esteemed by their forefathers, it lingers to this day among the Greeks. It was by no means entirely a man's dance. The Amazons excelled in it; the women of Argos, of Sparta, and of Arcadia engaged in it with ardour.

NYMPH DANCING
After Raphael Collin

According to Plato, the Pyrrhic Dance consisted of those movements of the body by which we avoid blows and missiles; springing to one side, for example, leaping back, stooping. It also simulated offensive movements; the posture of a warrior letting fly an arrow, the hurling of a spear, the manipulation of various kinds of weapons.*

The Pyrrhic Dance retained its warlike character for a long time, but was merged at last in the rites of Bacchus, whose thyrsus and reeds displaced the shield and spear.

* The Greeks had several kinds of Pyrrhic Dances, the names of which varied with the character of the performance.

The Hyplomachia imitated a fight with shields.

The Skiamachia was a battle with shadows.

The Monomachia was an imitation of single combat, given, according to Athenæus, at banquets.

Xenophon describes a martial dance performed for the Paphlagonian delegates by two Thracians, their steps, attitudes, and blows keeping time to the music of flutes. After a

The Memphitic Dance was in many respects akin to the Pyrrhic. Minerva was supposed to have founded it as a memorial of the defeat of the Titans. Thus its origin was eminently sacred. As in the Pyrrhic, the performers carried sword and shield and spear, but, less warlike, they danced to the sound of the flute. Lucretius assigned its origin to the Curetes and the Corybantes.

A BACCHANTE
After Walter Crane

Among dances derived from the Pyrrhic and the Memphitic we may mention the furious Telesias, little known outside of Macedonia; also the Berekyntiake and the Epieredias of the Cretans.

From time immemorial, scenes from life have been represented by pantomimic dances.*

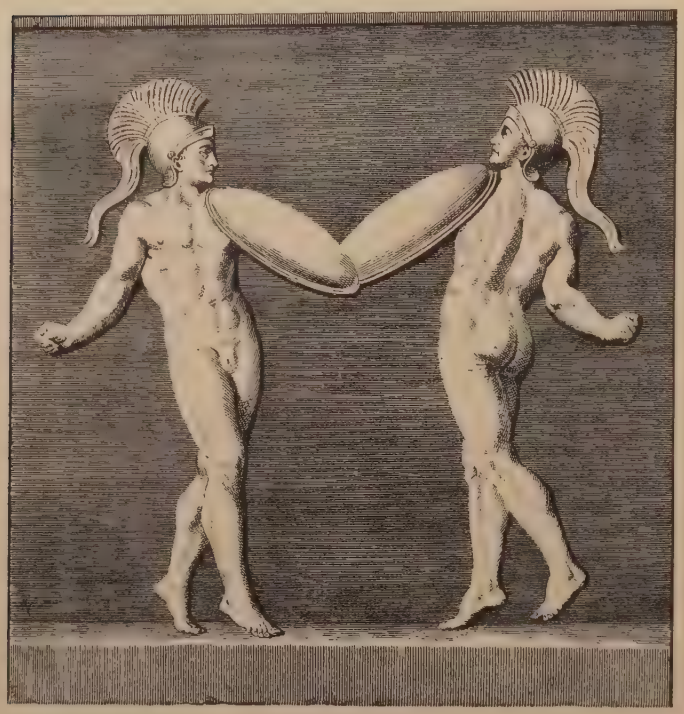
In the Karpaia, for example, the dancer imitated a labourer sowing his

desperate struggle one of the two fell, and was carried away by his friends. The victor sang a song of triumph, and confiscated the arms of his opponent. The lookers-on cried out, thinking the Thracian really dead. But it was merely a game.

* Cassiodorus attributes the institution of pantomime to Philistion; Athenæus assigns it to Rhadamanthus or to Palamedes. Pantomimists were distinguished by names that varied among the different peoples of Greece. The most respectable of them were called Ethologues: this word, derived from *'ηθος* and *λογος*, signifies painters of manners. One of the most celebrated of the Ethologues was Sophron, a native of Syracuse. The moral philosophy of these mimes was so pure that Plato on his death-bed kept a copy of the poems of Sophron under his pillow. The Greek pantomimists depicted the

field and attacked by enemies who, despite his courageous defence, seized and carried him off with his plough.*

In the Komastike, two opposed lines of warriors met in a sham fight. The attitudes of the Poiphygma inspired terror. The Lion Dance figured the majesty and strength of the lion. The Podismos showed a retreat and the pursuit of the vanquished after a battle. The Polemic resounded with the clang of shields and spears, to which succeeded a very sweet music of flutes.



ARMED DANCE OF CORYBANTES
From an Engraving by Grignion

In the Cheironomia, one of the oldest of Greek dances, the dancer engaged in combat with an imaginary enemy. According to Hippocrates, this dance was one of the most highly esteemed of the physical exercises used by the disciples of Pythagoras. In the Opoplaea, impassioned dancers, inspired by warlike music, flung and twisted themselves about, celebrating a victory.

emotions and the conduct of man so faithfully, that their art served as a rigorous censorship and taught useful lessons. The pieces that they acted were called *ὑποθεσες*, or moralities; these differed essentially in character from the *παιγνια*, or farces, designed only to provoke laughter. To those mimes who played on the stage the Greeks gave the generic name of *θυμελικοι*. The Athenians in particular were distinguished for the excellence of their stage. — (De Laulnaye: *De la Saltation théâtrale.*)

* This dance, half rustic, half warlike, was peculiar to the Magnesians. Καρπαια, from *καρπος*, fruit or seed.

DANCE OF NYMPHS AND SATYRS
From an Engraving by B. Picart, after Remond La Fage

The Thermagistris simulated the fury of battle; it rang with the clash of axes and swords, brandished by bare-armed dancers with dishevelled hair, who worked themselves up to such a pitch of frenzy, that they bit their own flesh, and hacked it with swords, till it bled.

In the Xiphismos, or sword dance, the performers contented themselves with brandishing this weapon.

Noverre says, in his studies on dancing, that his readers will have to follow him into a labyrinth where reason continually loses its way. Indeed, the ancient authorities on this subject are so constantly at variance that it is hard to see any clear path.

On the Greek stage, the female characters were acted by men; and dancers wore masks adapted to their various parts. For a long time these dancers sang their own accompaniments; but at last the chorus came into existence, forming what was known as the Hyporchematic Dance. Greek theatrical choregraphy did not develop much elegance until after the repression of the buffoons who parodied the verses of Homer, of Hesiod, and of other bards. This effected, poets themselves appeared upon the stage, declaiming their own works, which dancers at the same time illustrated mimetically. This association of poetry, music, dancing, and statuesque refinement of attitude endowed Greek choregraphy with a beauty and a character all its own. Mnasion (who sang the verses of Simonides) and Pylades, raised the art of theatrical dancing to a high pitch of perfection. Noverre, Gardel, and Dauberval, our great modern masters of choregraphy, have often (says Professor Desrat) turned for inspiration to the magnificent compositions

DANCE OF NYMPHS AND SATYRS
From an Engraving by B. Picart, after Remond La Fage

of Pylades, whose most celebrated ballet is that in which Bacchus ascends to Olympus, accompanied by Bacchantes and Satyrs.

Greek dances were directed by certain functionaries, who beat time, directing not only the musical cadence of the piece, but also the pace and manner in which the action evolved itself. Now they hastened, now they delayed movements, to bring out finer gradations of meaning. They wore sandals of wood or iron, differing in thickness of sole according to the effects to be produced. Lively music they accompanied by a clinking together of oyster or other shells, held in the hand, and used more or less as the Spaniards use their castanets—which last are probably a survival of the Greek contrivance mentioned.

TANAGRA FIGURINE OF A DANCER
In the Louvre

Among their gayer measures were the Diplè, which was a vocal dance ; and the Ephilema, a sort of Ronde, chanted to an accompaniment of musical instruments. The Niobe was a veritable grand ballet in five parts : prelude, challenge, combat, breathing-time, victory.

The Krinon was a Branle d'ensemble danced and sung by choruses. The Parabenaï Tettara was performed by four dancers only. The Xulon Caralepsis was danced staff in hand. Pylades excelled in the

DANCE OF NYMPHS AND SATYRS
From an Engraving by B. Picart, after Remond La Fage

Pyladeios, named after him, and doubtless one of his creations. The Schistas Elkheim was a majestic dance, accompanied by a grave chorus.

The Greeks also indulged in comic dances, gay and lively, but often marred by buffoonery, sometimes even by indecency. To these dances, says Burette, people had recourse only when excited by wine. Theophrastus, in his *Characters*, recounting the actions of a man lost to all shame, reproaches him with having danced the Cordax in cold blood, when sober. Cordax was a Satyr who gave his name to this kind of dance.

TANAGRA FIGURINE OF A DANCER
In the Janzé Collection

All comic dances were founded more or less upon the Cordax. It lent itself readily to improvisation.

In the Chreon Apokope, the dancers acted the carving of food. In the Hypogones, old men came upon the stage bent upon their staves. It is not permissible to describe the excesses indulged in by the actor in the Iodis. An extravagant gaiety marked the Sobas and the Stoicheia. In the Nibadismos the dancers capered like goats.

The Morphasmos imitated the attitudes, the gait, the leaps and bounds of animals.

Among the mimetic dances, the majority of which were common to Greeks and Romans, we may mention the following : The Loves of Adonis and Venus, the Exploits of Ajax, the Adventures of Apollo, the Rape of Ganymede, the Loves of Jupiter and Danaë, the Birth of Jupiter, Hector, the Rape of Europa, the Labours of Hercules, Hercules mad, the Graces,

CLASSIC DANCE
From an Engraving by Agostino Veneziano

Saturn devouring his Children, the Cybele, in honour of Cybele, the Cyclops, the Sorrows of Niobe, the Tragic end of Semele, the Wars of the Titans, the Judgment of Paris, Daphne pursued by Apollo.

We must include in this summary of the choregraphy of all nations, provinces, and cities, the Bucolic Dance, and the Dance of Flowers, in which the Athenians repeated at intervals : " Where are the roses ? Where are the violets ? " . . . One dance even took the name of a vessel used by gold-smelters. There was the Dance of Noble Bearing, the Round, the Combat, the Mortar, the Equal, the Exhortation, the Whirlwind of Dust, the Judgment, the Satyrs, the Splendour, &c. Some commemorated the victories of Hercules, others represented a naval engagement, some

DANCE OF NYMPH AND CUPIDS
After a drawing by Domenichino
(In the possession of Mr. Wm. Heinemann)

were distinguished by the vases known as *carnos*, carried in their hands by the performers.

In the Dance of Adonis the cadence was marked by *gringrinae*, Phœnician flutes used in the worship of the god. The Hippogynes was an equestrian dance performed by women, which shows the great antiquity of the musical ride. The Kolia took its name from the movement of the belly in jumping, and suggests the Danse du Ventre of the Almees, which perhaps owes its origin to the Greeks.

CLASSIC DANCE
After N. Poussin

Some of these saltations or dances were called after the flutes used by the priests of Apollo. Others imitated the movements of the neck, or were danced with sticks in the hand. Then there were the Dances of Nymphs, the furious rounds of the Sileni in Lacedæmonia, the Spear Dance, the World on Fire, or Fable of Phaëton, the Dances of the Tresses, of the Knees, of Flight, of the Glass Goblet; the Stooping Dance, the Dance of the Elements, and of the Young Slave-girls. Some were more in the nature of gymnastics than of dances, such as the Skoliasmos, a rustic dance sacred to Bacchus, in which the performers hopped on inflated wine-skins, rubbed over with oil to make them slippery.

To Theseus was ascribed the invention of the Crane, ostensibly an imitation of the wanderings of this bird. But it had a deeper meaning, for, according to Callimachus, it figured the endless windings and turnings that Theseus had to follow before he could free himself from the labyrinth. Dances in which animals were mimicked were, however, fairly numerous. Two kinds of owls, the vulture, the fox, and other creatures gave their

names to performances of this class. The Greeks had a third kind of choregraphic drama known as the Sikinnis, or Satyric Dance, in which they sought relief from the poignant emotions of tragedy.

The Sikinnis was accompanied by light songs, daring witticisms, and licentiously allusive poems. Occasionally it parodied a tragical dance, or its

THE BLIND MAN
After Boyé

actors, wearing masks which counterfeited the victims of their satire, caricatured their fellow-citizens. Socrates was ridiculed on the stage in the *Clouds* of Aristophanes. The official and the private acts of the highest personages were burlesqued in the Sikinnis. It was a dance supposed to belong especially to the Attic races. But, despite the natural refinement of the Athenian intellect, the primitive good humour and vivacity of the Satyric Dance gradually disappeared ; drinking-songs, erotic verses, and indecent gestures accomplished its degradation.

In connection with the Sikinnis, Herodotus tells a story of Clisthenes, king of Sicyon, who, desiring to marry his daughter suitably to her rank, decreed a sort of competition for her hand, inviting to it all the notabilities of Greece. A number of rich and powerful suitors presented themselves, among others two Athenians. Upon the last day of the festivities, Clisthenes, after a hecatomb to the gods and a banquet, proposed a contest in music and poetry.

Then Hippoclides, one of the two Athenians, whom the young princess seemed to regard with special favour, had a table brought in; upon this he mounted, the better to perform an obscene dance. Supposing himself to be encouraged by the silence of the spectators, he began in an Athenian fashion. His head downwards, walking upon his hands, he traced the principal figures of the Sikinnis in the air with his outstretched legs. But Clisthenes, beside himself with indignation, cried out: "Son of Tisander, you have danced the breaking off of your alliance with me." The reply of the Athenian has become a by-word: "Faith, my lord, Hippoclides cares little for that!"

FIGURINE FOUND AT MYRINA
In the Louvre

According to Ulpian, the Sikinnis was performed at banquets. Bacchus had brought it from India with him. The Satyrs made it particularly their own. Certain authors describe it as light, lascivious, and varied; others as a martial dance. We know it was performed in Roman triumphs and in the Pompa Ludorum, when the dancers burlesqued serious dances. Dionysius of Halicarnassus saw it performed at funerals.

In the Satyros, a Laconian dance, derived from the Sikinnis, the actors, wearing goat-skins, appeared as Satyrs. In the Seilenos the dancers disguised themselves as Sileni or as Mænads. The Bacchiké, familiar to the people of Pontus and of Ionia, was a Satyric Dance in honour of Bacchus. The Konisalos was a Satyric Dance of a degenerate and lascivious type.

Dancing, while bound up with the religious ceremonies of Greece, and honoured on the stage and in public festivals, was not likely to be neglected in private life. As a matter of fact, every family feast, every happy event, the arrival of a friend, the return of a traveller, the birth of a child or its anniversary, the gathering in of crops, the harvest, the vintage, all were made occasions for the enjoyment of dancing. Longus has described the

Epilenios, or dance of the winepress,* in his pastorals. This dance, practised originally by members of the family itself, with much vigorous leaping and dexterous exercises, with or without accessories, was in the long run given over to professional dancers and to the hangers-on of the household. In this new form, the Epilenios had a marked affinity with our modern acrobatic feats and circus performances.

DANCE OF NYMPHS
From a Drawing by G. F. Romanelli
(In the possession of Mr. Wm. Heinemann)

The Alphiton Ekchuton was the Dance of the Spilt Meal. The Hymen or Hymenaios, used at weddings, celebrated a hero who rescued some Spartan girls from pirates. The Anthema formed part of the Hymen.

NYMPH AND SATYRS
From a Drawing by G. B. Cipriani
(In the possession of Mr. Wm. Heinemann)

Several other dances, reserved more especially for women, such as the Hygra, the Kallabis, and the Oklasma, consisted of graceful movements, measured by the sound of flutes. The exquisitely artistic

* "Meanwhile Dryas danced a vintage dance, making believe to gather grapes, to carry them in baskets, to tread them down in the vat, to pour the juice into tubs, and then to drink the new wine: all of which he did so naturally and so featly that they deemed they saw before their eyes the vines, the vats, the tubs, and Dryas drinking in good sooth." —(*Daphnis and Chloe.*)

DANCE OF APOLLO
After Giulio Romano

statuettes found at Tanagra, of which we reproduce several fine specimens, give some idea of the beauty of motion as practised by chosen bands of young women, when, in the marvellous setting of antique theatres, under the blue skies of Greece, they gave themselves up to those performances so highly esteemed among a people with whom the love of beauty was a passion.

A MUSE DANCING

The fidelity of these records is unfailing, from the highest to the lowest efforts of plastic art.

The Greeks, as M. Emmanuel has well said, had not only their Apelles and their Phidias, they had also their Dantans and Daumiers, their Chérets, Caran d'Aches, and Forains, all artists in their own domain, and true interpreters of the artistic instinct. Herculaneum and Pompeii have made us familiar with the domestic life of antiquity ; the painted vases

DANCE OF NYMPHS
From a Relief in the Louvre

of Greece offer us a history of caricature and impressionism, in which gaiety and fancy are fixed in swift, unerring touches.

Sculptors vied with painters in this demonstration. The delicious flying Eros, found at Myrina by Messrs. Pottier and Reinach, his body leaning to the right, his arm bent back above his head, describes a curve of absolute anatomical correctness. It is entirely free from conventionality; the dancer of our own day executes just such a movement. And in the same way, the fourth-century figurine of a Bacchante in thin and supple draperies, whirling round on one foot, reproduces the movement and the appearance of a contemporary ballet-dancer.

CLASSIC DANCER
After Gérôme

The swiftness and correctness of vision necessary for realistic truth such as this soon passed away and gave place to convention. It is the glory of modern sculpture that it has been able, aided by science, to recover truth in the representation of movement.

While Greece was renowned for the splendour of her feasts, celebrating by graceful dances and garlands of flowers

A BACCHANALIAN CHORUS
In the Armand Collection, Bibliothèque Nationale

the Muses, love, glory and beauty, Rome, stern and primitive, possessed but one dance, the wild and warlike Bellicrepa, invented by Romulus in memory of the Rape of the Sabines.

Later on it appears that the nymph Egeria mysteriously revealed a new measure to Numa Pompilius, a pacific sovereign who never opened the temple of Janus, and who made an effort to polish the manners of the Romans. Certain authors attribute its invention to Salinus of Mantinea; but, however that may be, Numa instituted the order of Salian priests, or Salii, to the number of twelve, who were chosen from among those of noble birth. Their mission was to celebrate the gods and heroes by dances. Clothed for these ceremonies in purple tunics, with brazen baldricks slung from their shoulders, their heads covered with glittering helmets, they struck the measure with their short swords upon the Ancile or sacred buckler of divine origin.

With the exception of these military and sacred dances, monotonous processions rather than dances, which the Salii also performed during the sacrifices and through the streets, the only spectacles of the austere city were the games in the Circus.*

Livy tells us that in the year 390, during the Consulate of Sulpicius

* "Heroic and barbarous Rome religiously preserved the memory of the first Brutus, applauded the despair of Virginius, and devoted the head of the decemvir to the infernal gods. Entirely absorbed in these great events, the queenly city knew nothing as yet of other distractions, luxurious indeed, but necessary to people long civilised."—(Elise Voïart.)

Peticus, scenic games were invented to appease the gods and to distract the people, terror-stricken by the plague that decimated the city.

The Ludiones came from Etruria, accompanying their passionate dances with the music of their flutes. They were called "histrions," from the Tuscan word *hister*, signifying "leaper," says Livy again, and instead of making use of improvised verse, as they had hitherto done, for at first they had no written poems, they soon accustomed themselves to follow a set plan, and to measure their gestures by rhythm and cadence. The Roman youth began to take part in these exercises, and learned to recite poems to the accompaniment of musical instruments.

THE BORGHESE VASE
In the Louvre

Later on, the arts of Greece penetrated to Rome, and dancing to the sound of the lyre, the harp, the flute and the crotalum formed a splendid portion of the sacrificial rites. These dances were frequently solemn, but they also expressed joy and tenderness on secular occasions.

Meanwhile the dance of Lycurgus, the Hormos, lost its graceful

character and became more warlike;* the Crane Dance had degenerated into an amusement for villagers, says Lucian.

The Roman dances gradually lost their pure and modest character, and depicted nothing but pleasure and obscenity.

RUSTIC DANCERS
From an Etching by R. Blyth, after J. Mortimer

"In the middle of autumn," says Victor Duruy, "Messalina represented a vintage scene in her palace. The wine-presses crushed the grapes; the wine flowed into the vats; half-naked women, clothed like Bacchantes, in

* "Minerva approaches. Beside her, with drawn swords, march Fear and Terror, constant companions of the Goddess of War. Behind her a flute-player sounds the war-like Hormos, and by mingling with the muffled tones of his instrument sharp sounds like those of a trumpet, he imparts to the melodies that he performs a more masculine and more animated character."—(Apuleius.)

doeskins, danced around, while Messalina, her hair unbound, the thyrsus in her hand, and Silius, crowned with ivy, accompanied the licentious chorus."

"The austerity of the ancient Romans arose much more from poverty than from conviction," continues Duruy. "Two or three generations had sufficed to change a city which had only known meagre festivities and rustic delights into the home of revelry and pleasure."

A FEAST AT THE HOUSE OF LUCULLUS
After Boulanger
By permission of Messrs. Boussod-Valadon and Co.

"When I entered one of the schools to which the nobles send their children," says Scipio Æmilius, "I found more than five hundred girls and boys receiving lessons in harp-playing, in singing, and in striking attitudes amid histrions and infamous people; and I saw one child, a boy of twelve years of age, the son of a senator, performing a dance worthy of the most degraded slave."

Thus it is clear that the Romans were acquainted not only with sacred dances, but with military, theatrical, and private dancing.

Retaining the sacred dance of the Salii, which, being of Roman origin, preserved a warlike character, the Romans borrowed from the Greeks the Bacchanalia, whose origin, in Hellas, was religious. These were at first reserved for the priests and priestesses of Bacchus, but later on they became the accompaniment to nuptial feasts, every citizen took part in them, and, from having lent a lustre to worship and a grace to love, they degenerated into lascivious performances.

The Lupercalia were held on the 15th of the Kalends of March in honour of the god Pan. The priests of the god, the Luperci, danced naked through the streets of Rome, armed with whips, with which they struck at the crowds of spectators.

Other dances accompanied funeral processions, with mourners and with the Archimime, who wore a mask faithfully representing the deceased, whose history he recited.

Until the time of Augustus, dancing was entirely given up to the obscenities of celebrated mimes, who were principally Tuscan buffoons.

The Greeks used to represent actions by pantomime before they began to recite their tragedies.* The Romans developed pantomime and made of it a new art, which the Greeks, who had limited themselves to a series of actions expressing only one sentiment, had never practised. The Ludiones had outlined scenes at Rome which might be called the first pantomimes, but the invention of the genuine mimetic drama appears to be due to Pylades and Bathyllus, two celebrated actors who divided public enthusiasm during the reign of Augustus. The former, born in Cilicia, created ballets of a noble, tender, and pathetic order; the latter, who came from Alexandria, composed lively choruses and dances. Both were freed slaves. Mimes and Archimimes enjoyed such favour that many were Parasites of the gods. Some of them were admitted among the priests of Apollo, a dignity coveted by the most illustrious citizens.

Juvenal tells us that Bathyllus depicted the transports of Jupiter in the company of Leda with such realism that the Roman women were profoundly moved.†

* Castil-Blaze.

† "The pantomimic actors aspired to the expression of intellectual ideas, such as times past or future, arguments, &c. Although this was carried out by conventional

We can form but a faint idea of the perfection to which the art of pantomime attained among the Romans. It ranged over the whole domain of fable, poetry and history. Roman actors translated the most subtle sensations by gestures of extraordinary precision and mobility, and their audience understood every turn of this language, which conveyed far more to them than declamation. This imitative principle, the strength, the infinite gradations of this mute expression, made the dancing of the ancients a great art. Indeed, dancing deprived of such elements is nothing but a succession of cadenced steps, interesting merely as a graceful exercise. It is the imitative principle, common to it with all the other arts, which refines and ennobles it.

PASTORAL DANCE

We understand the Roman admiration for pantomime, just as we understand their contempt for dancing when, losing its exalted character, it became the mere medium of ribaldry.

By the word *saltatio* the Romans meant not only the art of leaping or jumping, as might be supposed, but the art of gesture in general.

gestures only, it was nevertheless an infringement of the limits of the art at first. One single actor represented several characters; two actors sometimes sufficed for a piece, perhaps not a complicated one, and more properly to be described as a scene than an entire play. Later the number of actors increased, and ended by equalling that of the characters."—(Butteux.)

According to Varro, the word was derived, not from the Latin *salto*, but from the name of the Arcadian, Salius, who taught the art to the Romans.

Lucian relates that a Prince of Pontus, who had come to visit Nero, was present at a performance in the course of which a famous mime expressed the labours of Hercules as he danced. The dancer's gestures

A CLASSIC DANCE
From an Engraving by Gaucher, after Gaspar Crayer

were so precise and expressive that the stranger followed the whole of the action without the slightest hesitation.

He was so much struck by the incident, that on taking leave of the Emperor he begged him to give him the actor. Noting the astonishment of Nero at his request, he explained that there was a barbarous tribe adjoining his dominions, whose language no one could learn, and that pantomime would explain his intentions to them so faithfully by gestures, that they would at once understand.

The episode is credible enough. When travelling in Sicily, I noticed that the Sicilians are in the habit of holding long communications by means of gestures which escape the uninitiated visitor. This custom dates back to remote antiquity. It is said that the suspicious Hiero, King of Syracuse, fearing conspiracies among his people, forbade all verbal intercourse. The Sicilians therefore had recourse to signs. For centuries they have been reputed the best pantomimists in Italy, a superiority they owe perhaps to the traditional use among them of a silent language they learn in their earliest years.

An historian of antiquity has wisely said that the "soul dances in the eyes." It is true, indeed, that every movement of the soul is translated with lightning swiftness in the glance.

It was by her dancing that Salome obtained the head of John the Baptist from Herod.

She danced before his golden throne, scattering flowers as before an idol. The great lamps suspended from the palace vault struck out a thousand magic gleams from the pearls and chalcedony of her necklaces, the gem-encrusted bracelets on her arms and wrists, the gold embroideries on her black veils, the iridescent draperies that floated above her feet, cased in little slippers made from the down of humming-birds.

She danced "like the Indian priestesses, like the Nubians of the cataracts, like the Bacchantes of Lydia, like a flower swaying on the wind. The diamonds in her ears trembled; sparks flew from her arms, her feet, her garments."

And for her reward she claimed "the head of John the Baptist on a charger."

The Romans, as a rule, did not care for dancing themselves, but they were passionately fond of it as a spectacle.

For a long time no women appeared upon the stage; their parts were taken by young men, and that may have been one of the causes of the degeneracy of the choregraphic art in Rome. Later on, women, who among the Greeks were not even permitted to take part in tragedy or comedy, used to appear in Rome in pantomime; the best known of these actresses are Arbuscula, Thymele, Licilia, Dionysia, Cytheris, Valeria and Cloppia.

Theatrical dancing at that time had attained unprecedented popularity

in Rome. The degenerate city gave itself up to a frenzy of admiration for the rival dancers Pylades and Bathyllus, and the gravest questions of State were neglected on their account. Not content with having turned the heads of the Roman ladies, they were a cause of disturbance to knights and senators. Rome was no longer Rome when Pylades and Bathyllus were absent.

CLASSIC DANCE
After Mantegna

Their intrigues set the Republic in a ferment. Their theatrical supporters, clad in different liveries, used to fight in the streets, and bloody brawls were frequent throughout the city.

"The rivalries of Pylades and Bathyllus occupied the Romans as much as the gravest affairs of State," says De Laulnaye. "Every citizen was a Bathyllian or a Pyladian. Glancing over the history of the disturbances created by these two mummers, we seem to be reading that of the volatile nation whose quarrels about music were so prolonged, so obstinate, and above all, so senseless, that no one knew what were the real points of dispute, when the philosopher of Geneva wrote the famous letter to which

Gustave Moreau. Salome

no serious reply was ever made. Augustus reproved Pylades on one occasion for his perpetual quarrels with Bathyllus. "Cæsar," replied the dancer, "it is well for you that the people are engrossed by our disputes; their attention is thus diverted from your actions!" A bold retort, but one which shows the importance attached by the Romans to the doings of the two famous mimes. We find that the banishment of Pylades almost brought about an insurrection, and that the master of the world was forced to appease his people by the recall of the histrion.

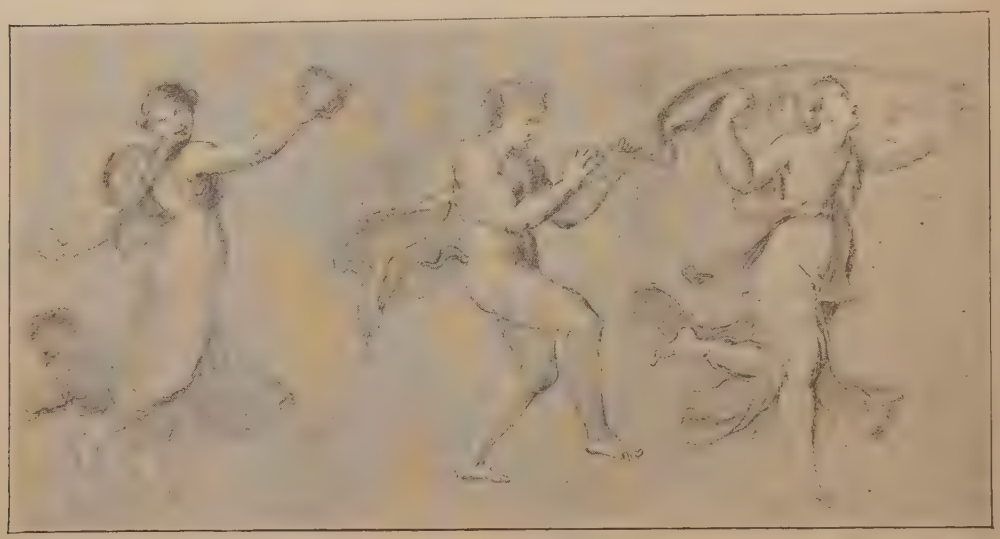
CLASSIC DANCE
After Batista Franco

Classic writers give various reasons for the disgrace of Pylades. Dion Cassius attributes it to the intrigues of Bathyllus; Macrobius to the disputes between Hylas and Pylades; Suetonius to the effrontery of the latter, who pointed at a spectator who had ventured to hiss him. The boldness of Pylades, if Suetonius be right, was hardly surprising, when we learn that one day, acting the madness of Hercules, he shot off arrows among the spectators. Repeating the scene in the presence of Octavius, he indulged in the same licence, and such was the Emperor's mastery of the art of dissimulation, that he showed no sign of displeasure. On another occasion, when Pylades was acting the part in public, some of the spectators, partisans, no doubt, of Bathyllus, objected to his gestures as extravagant. Annoyed by this injudicious criticism, he tore off his mask and shouted to them: "Fools, I am acting a madman!"

At another performance, Hylas was playing Œdipus. After he had put out his own eyes, his rival Pylades, who was present, called out: "You

can still see!" Hylas had given an imperfect rendering of the hesitating and timorous gait proper to the newly blind.

The said Hylas was beaten with rods, says Suetonius, at the complaint of the Prætor. This rude chastisement of a public favourite is surprising enough, and no writer has explained such a derogation from established precedents. Among other privileges Augustus accorded to the mimes, were exemption from magisterial control and immunity from scourging.*



CLASSIC DANCE
After Batista Franco

Are we to attribute to this degeneracy the contempt of the Romans for dancing? Cicero says: "No sober man dances unless he is mad"; and he reproaches the Consul Gabinus for having danced. Horace also rebukes the Romans for dancing as for an infamy. Sallust, bitterly apostrophising

* "Yet Octavius," says De Laulnaye, "inflicted this punishment on Stephanio, the author or actor of those pieces the Romans called 'Togatariæ,' because the actors in them wore the toga. There is one very curious circumstance in the life of Stephanio. He twice took part in the celebration of the Secular games. These games, as their name indicates, only took place every hundred years, and the public crier, in announcing them, described them as solemnities no living man had ever witnessed, or would ever witness again. The Emperor, however, who ridiculed all the traditional laws and customs, determined to celebrate the Secular games long before the expiration of a century since those presided over by Augustus, and Stephanio, who had figured in the latter, appeared again in those inaugurated by Claudius."

a lady, tells her that she dances with too much skill for a virtuous woman. Dancing, therefore, was completely perverted; Rome outdid our Bullier and Moulin Rouge; according to Valerius Maximus, the actors were so corrupted that the Massaliots refused to grant them a theatre, lest their own manners should become perverted by their indecency.

A BACCHANTE
After Delaplanche

This was too much. Domitian expelled from the Senate some Conscript fathers who had dishonoured themselves by dancing. Tiberius, Nero, and Caligula proscribed dancers, though they afterwards recalled them. Trajan displayed more energy, and tranquillity was restored for a few years. But the mimes found ardent supporters among his successors. Constantine, who had driven the philosophers from Rome, allowed three thousand dancers to remain. Cæsar had forced the poet Laberius to dance on the stage, and he gave him a gold ring and five hundred thousand sesterces in compensation of this indignity. But he could not restore to him his place among the knights in the circus, as they refused to allow a dancer to sit with them.* This was at the period of the decadence. Roman manners were undermined, and the end of the Empire was at hand.

A DANCER
After Verlet

In addition to the licentious dances of theatres and festivals, the Romans, still in imitation of the Greeks, used to call in bands of musicians

* Fertiault.

and dancers to divert their guests. Some appeared disguised as Nymphs, some as Nereids, some naked. Discoveries at Herculaneum and Pompeii have brought to light mural decorations of atria, representing women who waited at table, and whose rhythmical movements were regulated by the sound of the flute.

The Gaditanians, famous female dancers from Cadiz, were long the delight of Ancient Rome. The dance of the Gaditanians was so brilliant and impassioned, that poets declared it impossible to describe the strange charm it exercised over the spectators.

AN IDYL
After a Picture by Mme. Demont-Breton

Many ancient writers allude to these dancers. Martial, himself a Spaniard, immortalised them in his epigrams. Pliny the younger mentions them in a letter to Septicius Clarus; Petronius, Silias Italicus, Appianus, Strabo, and a number of others all testify to the exciting and seductive character of the Spanish dances of their times.

A German author, speaking of the dances of ancient Gades, says they were "all poetry and voluptuous charm." An English writer asserts that the famous Venus Callipyge was modelled from a Gaditanian dancer in high favour at Rome, probably the Telethusa of whom Martial sang. In his *Grandezas de Cadix*, the Canon Salazar, who lived in the seventeenth century, says that the Andalusian dances of his time were identical with those so famous in antiquity.

"Father Marti, Canon of Alicante," says Baron Davillier, "was well acquainted with all the dances in favour at Cadiz in his time, which he called Gaditanian delights, *delicias gaditanas*. According to him, they were identical with the ancient dances, though they had been brought to greater perfection, to such perfection, indeed, that the former, and even the

famous Phrygian Cordax, must have been mere puerilities in comparison with them."

The use of castanets, which has persisted for more than a thousand years, shows the strong affinity between the antique Spanish dances and those of the present day. At Rome, as in modern Spain, popular dances were cadenced by the clink of castanets. The Spanish *castanuelas* differ but slightly from the *crotalia* of the ancients. Both are composed of two hollow portions, which, striking one against the other, give out a sharp, resonant sound. The shape and size are much the same now as formerly. The only essential difference is in their composition, for the *crotalia* of the ancients were sometimes made of bronze.

A DANCER
From a MS. in the Bibliothèque Nationale

DANCE OF THE REDEEMED
From Fra Angelico's "Last Judgment," Florence

CHAPTER II

DANCING IN THE MIDDLE AGES

Religious Dances—Strolling Ballets—Dances of Chivalry—The "Ballet des Ardents"—Bergonzio di Botta's Ballet

AFTER the sack of Rome by Totila, dancing disappeared almost completely. Most of the authors who have written on the choregraphic art bear witness to an interval of some centuries between ancient and modern dancing. Nevertheless, people still danced in Roman Gaul, although the wandering troupes of dancers who travelled through Gaul as through the other provinces of the Empire had brought dancing into marked disfavour. Dancing was practised among the Franks and the Goths. Christianity had at first encouraged primitive dances, and had even appropriated them to itself. Christians celebrated Mysteries in churches by hymns and dances, as the

Jews had done before them; they danced in the cemeteries in honour of the dead, and it may well be that these dances were a sacred remembrance of the worship of olden days.

DANCE OF DEATH
After an Engraving in the Bibliothèque Nationale

"Divine service," says the Jesuit priest Ménestrier, who, about 1682, wrote a most interesting book upon Dancing, "was composed of psalms, hymns, and canticles, because men sang and danced the praises of God, as they read His oracles in those extracts from the Old and New Testaments which we still know under the name of Lessons. The place in which these acts of worship were offered to God was called the choir, just as those portions of comedies and tragedies in which dancing and singing combined to make up the interludes were called choruses. Prelates were called in the Latin tongue, *Præsules a Præsiliendo*, because in the choir they took that part in the praises of God which he who led the dances, and who was called by the Greeks *Choregus*, took in the public games."

DANCE OF DEATH
After Holbein

Scaliger corroborates this statement, and says that the first bishops were called *Præsules* because they led the dances on solemn occasions. The chief priest among the Salii, instituted by Numa Pompilius, had the title of *Præsul.*

Dancing was so far permitted by the Fathers of the Church that

St. Gregory of Nazianzum only reproached the Emperor Julian with the bad use he made of it.

"If you are fond of dancing," he said, "if your inclination leads you to these festivals which you appear to love so passionately, dance as much as you will; I consent. But why revive before our eyes the dissolute dances of the barbarous Herodias and of the pagans? Rather perform the dances of King David before the Ark; dance to the honour of God. Such exercises of peace and piety are worthy of an Emperor and of a Christian."

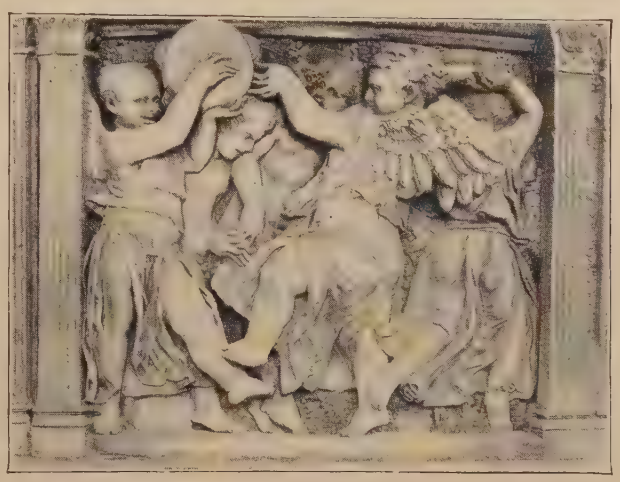
DANCE OF DEATH
In the Church of St. John at Basle

Father Ménestrier reminds us that Plato considered dancing a very efficacious remedy in cases such as those to which it is still applied in the famous Tarantula. "For," says he, "to such persons are sung certain songs calculated to heat their blood, and to open the pores, so as to admit of the expulsion of the poison. Dancing," he continues, "serves to moderate four dangerous passions, fear, melancholy, anger and joy; fear and melancholy are relieved by rendering the body active, supple, light and tractable, while the frenzy of the two other passions is calmed by regular movements. But if dancing be a remedy as regards these passions, it is natural to joy, which is, in itself, a dance, and a gentle and agreeable agitation caused by the effusion of the spirits which, rising in the heart, spread themselves abundantly through the whole body. Such is the argument of Plato."

Vestris also tells us that Christianity in its religious ceremonies had followed ancient tradition, both biblical and pagan, and that in its early days, according to all the evidence, religious dances were favourably viewed by the Church. Such dances must have become confounded with profane measures, for they were performed by layman as well as by clerics.

They were performed on certain days and at certain moments in the service; for example, hands were joined and dances performed during the singing of the hymn, *O Filii.*

M. Emmanuel, in his learned work upon Greek dancing, remarks that "if Guido and Pomerancio have depicted ballets of angels, it is because St. Basil, in his Epistle to Gregory, says that dancing is their only occupation in heaven, and calls those happy who can imitate them upon earth." *



DANCING ANGELS
From a Relief by Donatello, at Florence

"It is with this idea," he adds, "that commentators speak of the apostles and martyrs as victorious soldiers, 'dancing' after the battle."

Certain religious dances have disappeared, others have persisted to our own days. One of the Acts of the latest Council of Narbonne proves that the custom of dancing in churches and cemeteries on certain feast-days obtained in Languedoc till the end of the sixteenth century.

In the seventeenth century, the people and clergy of Limoges danced in the church of St. Leonard on the Feast of St. Martial, singing :

San Martiaou, pregas per nous et nous epingarer per bous.

Mahomet, imitating the Christian practice, instituted a sect of dancers, the Dervishes, who twirl round and round with astonishing swiftness, some-

* St. Basil exhorts us to perform sacred dances upon earth in imitation of the angels. "Quid itaque beatius esse poterit quam in terra tripudium Angelorum imitari?"—(*Epist. i. ad Gregor.*) "Philosophers have also existed who believed that these spirits had no other means of communication among themselves but signs and movements arranged after the manner of dances. After this we need not be surprised that Virgil, in the Sixth Book of the Æneid, makes the spirits dance in the Elysian fields."—(Father Ménestrier.)

times even till they fall down in a swoon, in honour of their founder Menelaus. The latter, it appears, danced unceasingly for forty days to the sound of the flute, and was rewarded by a divine ecstasy.

The institution of this sect of dancers is not, indeed, unique. At the beginning of the present century, in 1806, just such another was founded in New England, under the name of the Jumpers. They looked upon dancing as an act of worship; they alternated it with psalmody, and practised it with the utmost fervour in honour of the Deity. Like the Dervishes, they

DANCING ANGELS
From a Relief by Donatello, at Florence

twirled round for hours at a time, sinking to the earth at last breathless and panting. Some among them, like Menelaus, claimed to have achieved a divine ecstasy by these means.

It is in Catholic Spain that religious dances have most notably persisted. In the time of St. Thomas of Villanueva, Bishop of Valencia, it was customary to dance before the Sacred Elements in the churches of Seville, Toledo, Jeres, and Valencia, and, in spite of the abolition of religious dances by Pope Zacharias, the holy prelate approved and upheld them.

Nor did they confine themselves merely to these dances in Spain. In the Middle Ages, pieces known as *farsas santas y piadosas*, holy and pious farces, were performed in churches and monasteries. These were religious compositions, relieved by ribald interludes and licentious dances.

It was the custom in Galicia to dance the Pela, a sort of sacred measure,

on the Feast of Corpus Christi. A very tall man, carrying a magnificently dressed boy on his shoulders, danced at the head of the procession.

In Catalonia, Roussillon, and several other Spanish provinces, mysteries, interspersed with religious dances, were played even in the seventeenth century.

A traveller, who visited Spain at the beginning of the present century, says Davillier, tells us how he saw Regnard's *Légataire Universel* performed at Seville on the Feast of the Assumption, and transcribes the playbill, which ran as follows: "To the Empress of Heaven, the Mother of the Eternal Word, &c. . . . For her advantage, and for the increase of her worship, the actors of this city will this night perform a very amusing comedy, entitled *Le Légataire Universel* . . . The famous Romano will dance the Fandango, and the theatre will be brilliantly lighted with chandeliers."

Baron Davillier further tells us that the poems known as *villancicos* are popular verses, originally intended to accompany religious dances, and that they are very ancient in Spain. A poet of the later part of the fifteenth century, Lucas Fernandez, published a collection of *villancicos para se salir cantando y vailando* (to go singing and dancing), in which Christ, the Virgin, and the angels play the principal parts.

Certain *villancicos* are still sung to the tunes of Seguillidas. Some of them, the *Villancicos de Natividad*, are sung throughout Spain on Christmas night. They are chanted to an accompaniment of somewhat unorthodox dancing, and the Redeemer, the Holy Mother, and the angels figure in the refrains, together with *turron* and Manzanilla wine.

The *seises*, the choir-boys of Seville Cathedral, have preserved the tradition of the ancient *representaciones* and *danzas* which formed part of all Corpus Christi processions in mediæval Spain, and the Dance of the *Seises* was authorised in 1439 by a Bull of Pope Eugenius IV.

Don Jayme de Palafox, Archbishop of Seville, attempted to suppress them in his diocese. But the Chapter chartered a vessel, and the *seises*, led by their *maestro di capilla*, embarked for Rome, where they convinced the Pope that their costumes and dances could but add to the splendour of religious ceremony.

"The *seises*," says Baron Davillier, "are generally the children of

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artisans or workmen. They must be under ten years of age on admission. They are easily to be recognised in the streets of Seville by their red caps and their red cloaks adorned with red neck-bands, their black stockings, and shoes with rosettes and metal buttons. The full dress of the *seises* is exactly the same as that worn by their predecessors of the sixteenth century. The hat, slightly conical in shape, is turned up on one side, and fastened with a bow of white velvet, from which rises a tuft of blue and white feathers. The silk doublet is held together at the waist by a sash, and surmounted by a scarf knotted on one side; a little cloak, fastened to the shoulders, falls gracefully about halfway down the leg. But the most characteristic feature of the costume is the *golilla*, a sort of lace ruff, starched and pleated, which encircles the neck. Lace cuffs, slashed trunk-hose or *calzoncillo*, blue silk stockings and white shoes with rosettes, complete the costume, of which Doré made a sketch when we saw it in Seville Cathedral, on the octave of the Conception. The Dance of the *Seises* attracts as many spectators to Seville as the ceremonies of Holy Week, and the immense Cathedral is full to overflowing on the days when they are to figure in a function."

PROCESSION OF ELS COSIERS

At Alaro, a little town in the Balearic Islands, two religious festivals still survive which are celebrated by dancing.

The following notes on the subject have been communicated to me by H.H. the Archduke Salvator:

"One of these festivals is celebrated on the 15th of August, the day of the Assumption of the Virgin Mary, the other on the following day, the feast

of the patron of the village of Alaro. On these occasions a body of dancers called *Els Cosiers* play the principal part. They consist of six boys dressed in white, with ribbons of many colours, and wearing on their heads caps trimmed with flowers. One of them, *la dama*, disguised as a woman, carries a fan in one hand and a handkerchief in the other. Two others are dressed as demons with horns and cloven feet. The party is followed by some musicians playing on the *cheremias*, the *tamborino*, and the *fabiol*. After vespers the *Cosiers* join the procession as it leaves the church. Three of them take up positions on either side of the Virgin, who is preceded by a demon; every few yards they perform steps. Each demon is armed with a flexible rod with which he keeps off the crowd. The procession stops in all the squares and principal places, and there the *Cosiers* perform one of their dances to the sound of the *tamborino* and the *fabiol*. When the procession returns to the church they dance together round the statue of the Virgin. The following day, on the occasion of the second *fête*, the *Cosiers* perform dances to the accompaniment of their band, in front of the high altar after Benediction. They then betake themselves to the public square of the village, where a ball ensues."

DANCING BOYS
From a Relief by Luca della Robbia, at Florence

These processions, veritable strolling ballets, were a survival of paganism. Appianus has described them, and attributes their invention to the Tyrrheni. He relates that the young men who formed the

procession in these Tyrrhenian celebrations, as he calls them, decked their heads with golden garlands, and danced with precision and method. Martial tells us that these strolling ballets, originating in Italy, passed into Spain, where they have persisted to our time. The Portuguese, too, are passionately fond of this kind of dance. For centuries their strolling ballets have paraded the streets of their towns, and spread their long lines through the country on the occasion of saints' days or other religious solemnities.

In 1610, on the occasion of the canonisation of St. Carlo Borromeo, the Portuguese organised a strolling ballet, which is still famous. A ship, bearing a statue of St. Carlo, advanced towards Lisbon, as though to take possession of the soil of Portugal, and all the ships then in the harbour went out to meet it. St. Anthony of Padua and St. Vincent, patrons of the town, received the newcomer, amid salvoes of artillery from forts and vessels. On his disembarkation, St. Carlo Borromeo was received by the clergy and carried in a procession in which figured four enormous chariots. The first represented Fame, the second the city of Milan, the third Portugal, and the fourth the Church. Each religious body and each brotherhood in the procession carried its patron saint upon a richly decorated litter.

The statue of St. Carlo Borromeo was enriched with jewels of enormous value, and each saint was decorated with rich ornaments. It is estimated that the value of the jewellery that bedecked these images was not less than four millions of francs (£160,000).

Between each chariot, bands of dancers enacted various scenes. In Portugal, at that period, processions and religious ceremonies would have been incomplete if they had not been accompanied by dancing in token of joy.*

In order to add brilliancy to these celebrations, tall gilded masts, decorated with crowns and many-coloured banners, were erected at the doors of the churches and along the route of the choregraphic procession.

* "Ne dia fastidio, a nostri d'Italia, massime ai Romani, il sentire che nelle processioni di santi e di tanta divotione come fù questa, si mescolassero e balli e danze, perchè in Portogallo non parebbe loro, massime ai popolari, fossero processioni nobili e gravi senza simiglianti attioni di giubilo e d'allegrezza."—(Monsignor Accoromboni.)

These masts also served to show the points at which the procession should halt, for the dancers to perform the principal scenes of their ballet. Such performances were also common in the South of France.

In 1462, on the eve of Corpus Christi, the good king, René of Provence, organised a procession called the Lou Gué, a genuine strolling ballet, accompanied by allegorical scenes, combats, and dances. These allegorical scenes were at that time called *entremets*, and were invented to occupy the guests at banquets between the courses.*

VINTAGE DANCE
From a MS. in the Bibliothèque de l'Arsenal, Paris

The good king mingled the sacred with the profane in his strolling ballet. Fame, mounted on a winged horse, and blowing a trumpet, headed the march, knights bearing lances followed. Next came the Duke and Duchess of Urbino, mounted on donkeys. For three centuries this

* Mathieu de Coucy speaks of a procession witnessed by the Burgundian Ambassadors at Milan in 1459, which terminated by a performance of men and women, as warriors doing feats of arms for love of the ladies. The procession at Aix, and the important part played therein by the Prince of Love, are an imitation of these warlike, gallant and religious festivals.—(Castil-Blaze.)

satirical figure of the Duke of Urbino, mounted on a donkey, followed the Corpus Christi processions.

Mythology had also her share in the festival. There might be seen Mars and Minerva, Pan and Syrinx, Pluto and Proserpine, and many

A MEDIÆVAL DANCE
From a MS. in the Bibliothèque Nationale, Paris.

others, with a suite of Fauns, Dryads, and Tritons, dancing to the sound of drums, fifes, and castanets, preceding the car of Olympus, whereon were enthroned Jupiter, Juno, Venus, and Love. The *cortège* was closed by three grimacing Fates.

Moreover, in this procession of pagan gods were interspersed horned devils worrying King Herod, and demons pursuing a soul over which a guardian angel watched. Then came the Jews, dancing round a Golden Calf, the Queen of Sheba with a brilliant suite, and the Magi, following a star hanging at the end of a long pole. These were succeeded by the Massacre of the Innocents, by Christ bearing His cross and surrounded by the

Apostles. St. Luke appeared bearing on his head the brow of an ox, and ceaselessly scratching the scaly skin of a leper. Then came dancers, mace-bearers, regular soldiers, and, finally, a hideous figure of Death, driving before him with a gigantic scythe this crowd of divine and infernal beings, kings, heroes, and saints.

"King René composed this religious ballet in all its details," says Castil-Blaze; "decorations, dance-music, marches, all were of his invention, and this music has always been faithfully preserved and performed. The air Lou Gué has some curious modulations; the minuet of the Queen of Sheba, the march of the Prince of Love, upon which so many *noëls* have been founded, and above all, the *vëie de Noué*, are full of originality. But the wrestler's melody (*l'air des luttes*) is good René's masterpiece, if it be true that he is its author, as tradition affirms. This classic air has a pleasing melody with gracefully-written harmonies; the strolling minstrels of Provence play it on their flutes to a rhythmical drum accompaniment, walking round the arena where the wrestlers are competing."

"The richest and most elegant jewels and costumes were reserved for this solemn occasion," says Castil-Blaze again. "These adornments it was possible to prepare beforehand. Not so the puffs, the chignons and the curls which ladies piled upon their heads, before the Republican era. Legions of powdery hairdressers betook themselves to Aix. Their skill and talent would hardly have carried them through, had they not begun their work long before the event. A number of ladies, whose heads were dressed in the very pink of fashion, curled, greased, and powdered, brilliant with flowers, feathers, and pompons, consented to spend several nights with their elbows on a table, and their heads resting on their hands, to ensure the safety of the stately edifices. No lady who failed to make a magnificent appearance could hope for a bouquet from the Prince of Love. The ridiculous fashions of the day were put to a test which drew down open reprobation upon them. The devil's dam, represented by a man six feet high, appeared in the dress of a modish lady, with hair dressed in the prevailing fashion, the absurdities of the whole costume grossly exaggerated."

A special revival of the Aix festival, instituted by King René in 1462, took place at the beginning of the present century, in the year 1805, in honour of the Princess Pauline Borghese.

Religious dances, however, like all dances, whether among the Greeks or among the Romans, degenerated. In 554 King Childebert proscribed them all in his territories, and in 744 a rescript issued by Pope Zacharias forbade any ribald dances (*danses baladoires*).*

THE VIGIL OF ST. JOHN

Odo, Bishop of Paris in the twelfth century, also proscribed dancing in churches and processions, and especially the funeral dances which were wont to be held at night in cemeteries. Much later, September 3, 1667, we find a decree of the Parliament of Paris forbidding religious dances in general: the public dances of January 1, and May 1, the torch dances of the first Sunday in Lent, and those which were held round bonfires on the Vigil of St. John.

The clergy, who sold dancing indulgences, and to whom dancing was a considerable source of revenue, looked askance at these interdictions, and resisted them accordingly.

It is said that a bishop who owned a property on the shores of the

* "The abuses that with time had crept into these sacred dances, which had become licentious and dissolute, caused them to be abolished, as the Agapé or 'love feasts,' and the kisses of peace that the faithful used to give one another in the churches were abolished. For the same reason many churches gave up music and instruments, and several bishops wisely forbade the chanting of the Lamentations of Jeremiah on the three last days of Holy Week, in order to prevent the disorders that used to occur on such holy days, owing to the great number of persons who were attracted by the orchestra and the fine voices, rather than by piety.

"I myself have seen the canons take the choir-boys by the hand in some churches on Easter Day, and dance in the church, singing hymns of thanksgiving, to say nothing of the scandalous customs, introduced by the simplicity of past centuries, but so corrupted by libertinage, that not only have severe laws been necessary for their suppression, but much

Baltic Sea gave permission to his flock to dance, on condition that they should only use the space enclosed by joining in a large ring the hands of all the inhabitants of the neighbouring villages. On this space was afterwards built a town, says the legend, the town of Dantzic, or City of Dancing.

THE SHEPHERDS' DANCE
From a MS. in the Bibliothèque de l'Arsenal, Paris

"Nevertheless," says Paul Lacroix, "the good humour and natural gaiety of the Gauls, their passion for violent exercises and for sensual gratifications, disposed them to love dancing, and to give themselves up to it with keenness. One can thus understand how it is that dancing,

care and zeal on the part of most of our prelates to banish these dangerous abuses from their dioceses.

"Our religious acts no longer consist of dances, like those of the Jew and the heathen. We are content to make this exercise an honest diversion, which prepares the body for noble and dignified actions, and serves for public rejoicings."—(Father Ménestrier.)

in spite of the repugnance shown to it by the Roman aristocracy, in spite of the anathemas and interdictions of councils and synods, has always been the favourite pastime of the Gauls and French."

In 1373, during the reign of Charles V., an unknown illness came upon France and Flanders to punish the people, say the old historians, for the sins and abuses that marked their religious dances. Numbers of people were seized with a dancing mania, threw off their clothes, crowned themselves with flowers, and, hand-in-hand, went singing and dancing through the streets and churches. Many, from turning round and round, fell breathless and exhausted. "They were so inflated by this exercise," says Mézeray, "that they would have burst then and there, but for the precaution of fastening bandages very tightly round their bodies." Strange to say, people who beheld this turmoil of dancers were seized with the same frenzy, and joined themselves to the bands of madmen. This disease was known as the "Dance of St. John." Certain sufferers were cured by exorcisms. Mézeray adds: "This punishment put an end to the dances that were held in France before the churches on Sundays and feast-days."

An analogy to this may be found in antiquity. Lucian relates that the inhabitants of a Greek city were seized with a sort of frenzy after witnessing a representation of the *Andromeda* of Euripides. They might be seen, feverish, pale and exhausted, running through the streets half naked, declaiming parts of the play, with hideous contortions. The disease disappeared with the advent of colder weather, and after violent bleeding at the nose had relieved the sufferers.

During the Middle Ages, pantomimes and theatrical ballets disappeared, but dancing remained a popular diversion; and we know, from the frequent interdictions pronounced by councils and synods, that dances were performed at the feasts of patron saints, and on the eve of great church festivals. Dancing, at first despised by the men of this period as an amusement unworthy of them, was practised exclusively by women for a time, which explains the fact that most of the early mediæval dancing songs were composed by women, and introduce female characters chiefly. Men appeared only as spectators of such performances, which they watched with an interest to which innumerable poems and romances bear witness.

"Under the walls of a castle named Beauclair," says a song of the twelfth century, "a grand ball was soon arranged; the damosels came thither to *carol*, the knights to look on." *

Soon, however, the upper classes borrowed this diversion from the populace. But it was not until the beginning of the thirteenth century, when the harshness of primitive manners was modified to some extent, that the sexes joined in the amusement. Knights and ladies, taking hands, danced rounds. In the absence of instrumental music, the dance was regulated by clapping hands, or by songs, the verses of which were sung by a soloist, while the refrain was taken up by the whole band. This was the famous Carole, so often described in mediæval poems and romances; it was long the favourite amusement at social gatherings and entertainments. The author of *Flamenca*, a Provençal poem, relates that "Youth and Joy opened the ball with their cousin, Prowess. Cowardice, ashamed, went and hid herself." Paul Lacroix mentions a passage in the romance of *Perce-Forêt*, in which it is described how, after a banquet, while the tables were being removed, all was prepared for a ball; the knights laid aside none of their accoutrements, but the ladies retired to don fresh toilettes. "Then," says the old romancer, "the young knights and maidens began to play their instruments to lead the dance, whence comes," he adds, "the old Gallic proverb: *Après la panse, vient la danse*" (after good cheer comes dancing).

In time a musical accompaniment, though of a somewhat meagre kind, took the place of singing. Evidently, these singing dances were the origin of the more modern ballets and masquerades. As the songs introduced various personages (the May Queen, the jealous lover, &c.), it was natural that these characters, at first merely mentioned in the text, should come to be represented by the dancers. There is, in fact, no solution of continuity between the modest Caroles of the

* The preaching friar, Jacques de Vitry, clearly explains these proceedings by means of an original but homely metaphor. Speaking of the women who led these dances, or regulated them by their singing, he says that they wore round their necks the bell of the Devil, who kept his eye on them: "It is thus the cow who wears a bell round her neck informs the shepherd where the herd is to be found." In another passage he compares the persons who sing for dancing to the chaplain who chants the versicles, and the clerks who respond.

thirteenth century, and the sumptuous masquerades of the fifteenth and sixteenth.

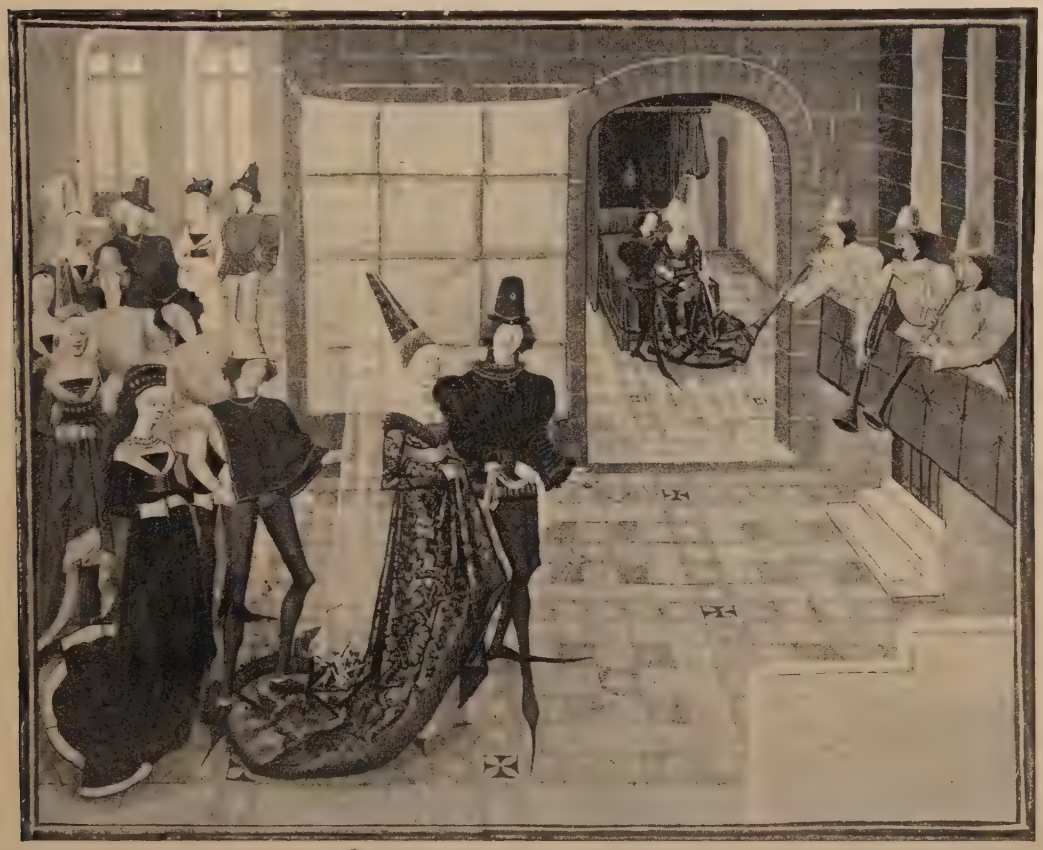
"The Middle Ages were the palmy days of dancing, especially in France. The feasting and dancing seem to have been incessant, and one would think, from reading the old poems and romances, that the French had nothing to do but to dance at all hours of the day and night. Tabourot

THE BALL OF THE MAGDALEN
After a Picture by Lucas van Leyden in the Brussels Museum

assigns this very prosaic reason: 'Dancing is practised in order that it may be discovered whether lovers are sound and healthy; to this end, they are permitted to embrace their mistresses, so that respectively they may smell and savour one another, and see whether each has sweet breath; therefore from this point of view, as well as from many other conveniences that arise therefrom, dancing is necessary for the proper organisation of society.'"—(P. Lacroix.)

In the thirteenth century there was a marked development in literature and art ; the taste for assemblies and festivities was propagated in Italy and in France, resuscitating dancing and theatrical performances.

"Maskers," says M. Desrats in his *Dictionnaire de la Danse*, "were allowed such liberty of behaviour that we can neither explain nor comprehend it. This unlimited liberty gave them admission to every private ball,



BALL IN THE FOURTEENTH CENTURY
From a MS. in the Bibliothèque Nationale

without invitation, and they might dance with whomsoever they pleased, without incurring the smallest observation from the master of the house. Neither married ladies nor girls ever refused their invitations. Various balls might be mentioned in which Charles VI. had tragic fits of madness, and the practical jokes of Henry IV. are not yet forgotten."

Yet another diversion was a regular composition. A subject from

fable or history was chosen, and two or three quadrilles were formed in which the dancers wore appropriate costumes. An explanatory recitation was sometimes added to the dance. A third diversion came nearer to our ballet, and is to be found in full vigour in 1675. All have read of the joyous masquerades of Charles IX., Henry III., Henry IV. and Louis XIII. Louis XIV. figured in person, on January 2, 1655, in a masquerade given by Cardinal Mazarin, and in many other such spectacles.

THE BALLET DES ARDENTS
From the Froissart MS. in the Bibliothèque de l'Arsenal, Paris

Somewhat later, the town of Lille gave a *fête* to Philip the Good, in which twelve ladies, each representing a virtue, and twelve knights brilliantly dressed, performed a dance.

The town of Amiens offered a ball, or perhaps rather a ballet, to Charles VI.

Another, which was given in Paris, at the house of the Duchesse de Berri, was, as is well known, the occasion of the king's madness. This ball has remained celebrated under the name of the Ballet des Ardents. The Duchess invited the whole Court. At that time people were already passionately fond of masquerades.

The king, followed by some companions, came to the ball disguised as a savage. The Duke of Orleans took a torch in order to examine the newcomers closely, and set fire to the tow held together by pitch that formed their attire. The king nearly perished. Less fortunate than Charles (who, however, went out of his mind), the Comte de Jouy and the Bastard of Foix were burned to death. Young de Nantouillet only escaped by

jumping into a tub of water. The Duke of Orleans built a chapel at the Célestins in expiation of his folly.

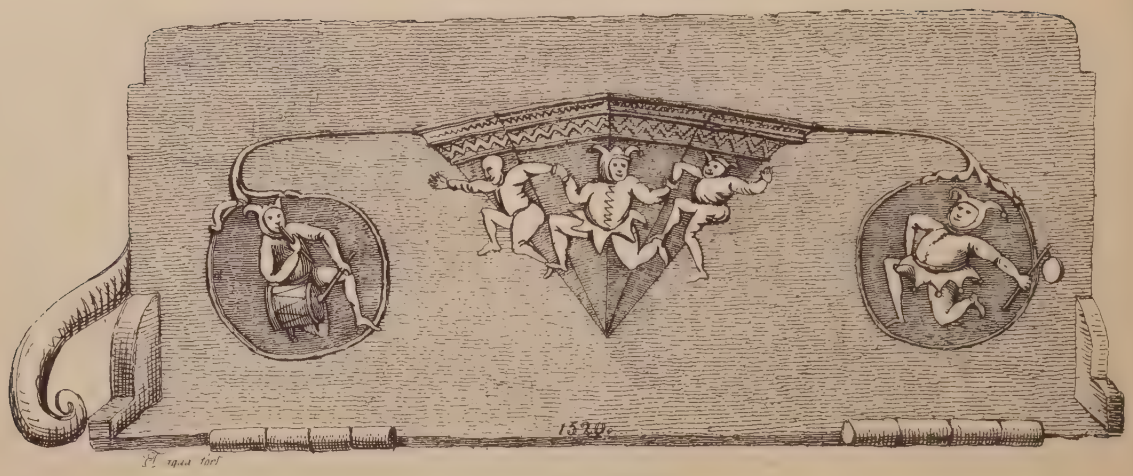
In spite of this tragic adventure, which might have been expected to put an end to masquerades, they were long continued. Towards the close of the Middle Ages, both in France and elsewhere, they took the form, at great entertainments, of gorgeous and fantastic allegories, accompanied by a species of ballet.

One of the most celebrated of festivities was the *fête* given in 1489 by Bergonzio di Botta of Tortona, in honour of Galeazzo, Duke of Milan, who had just married Isabella of Aragon.

"The Amphitryon," says Castil-Blaze, "chose for his theatre a magnificent hall surrounded by a gallery, in which several bands of music had been stationed; an empty table occupied the middle. At the moment when the Duke and Duchess appeared, Jason and the Argonauts advanced proudly to the sound of martial music. They bore the Golden Fleece; this was the tablecloth, with which they covered the table, after having executed a stately dance, expressive of their admiration of so beautiful a princess, and of a Sovereign so worthy to possess her. Next came Mercury, who related how he had been clever enough to trick Apollo, shepherd of Admetus, and rob him of a fat calf, which he ventured to present to the newly married pair, after having had it nobly trussed and prepared by the best cook of Olympus. While he was placing it upon the table, three quadrilles that followed him danced round the fatted calf, as the Hebrews had formerly capered round that of gold.

"Diana and her nymphs followed Mercury. The goddess' followers bore a stag upon a gilded stand. It is unnecessary to say that a fanfare of hunting-horns heralded the entrance of Diana, and accompanied the dance of her nymphs.

"The music changed its character; lutes and flutes announced the approach of Orpheus. I would recall to the memory of those who might have forgotten it, that at that period they changed their instruments according to the varying expression of the music played. Each singer, each dancer, had his especial orchestra, which was arranged for him according to the sentiments intended to be expressed by his song or his dance. It was an excellent plan, and served to vary the symphonies; it announced the



MORRIS DANCERS
Beverley Minster

return of a character who had already appeared, and produced a varied succession of trumpets, of violins with their sharp notes, of the arpeggios of lutes, and of the soft melodies of flutes and reed pipes. The orchestrations of Monteverde prove that composers at that time varied their instrumentation thus, and this particular artifice was not one of the least causes of the prodigious success of opera in the first years of its creation.

"But to return to the singer of Thrace, whom I left standing somewhat too long at the door. He appeared chanting the praises of the duchess, and accompanying himself on a lyre.

"'I wept,' he went on, 'long did I weep on the Apennine mount the death of the gentle Eurydice. I have heard of the union of two lovers worthy to live one for the other, and for the first time since my misfortune I have experienced a feeling of pleasure. My songs changed with the feelings of my heart. A crowd of birds fluttered down to listen to me; I seized these imprudent listeners, and I spitted them all to roast them for the most beautiful princess on earth, since Eurydice is no more.'

"A sound of brass instruments interrupted the bird-snaring virtuoso: Atalanta and Theseus, escorted by a brilliant and agile troop, represented a boar hunt by means of lively dances. It ended in the death of the boar of Calydon, which they offered to the young duke, executing a

triumphal ballet. Iris, in a chariot drawn by peacocks, followed by nymphs clad in light transparent gauze, appeared on one side, and laid on the table dishes of her own superb and delicate birds. Hebe, bearing nectar, appeared on the other side, accompanied by shepherds from Arcady, and by Vertumnus and Pomona, who presented iced creams and cheeses, peaches, apples, oranges and grapes. At the same moment the shade of the gastronomer Apicius rose from the earth. The illustrious professor came to inspect this splendid banquet, and to communicate his discoveries to the guests.

"This spectacle disappeared to give place to a great ballet of Tritons and of Rivers laden with the most delicious fish. Crowned with parsley and watercress, these aquatic deities despoiled themselves of their headdresses to make a bed for the turbot, the trout, and the perch that they placed upon the table.

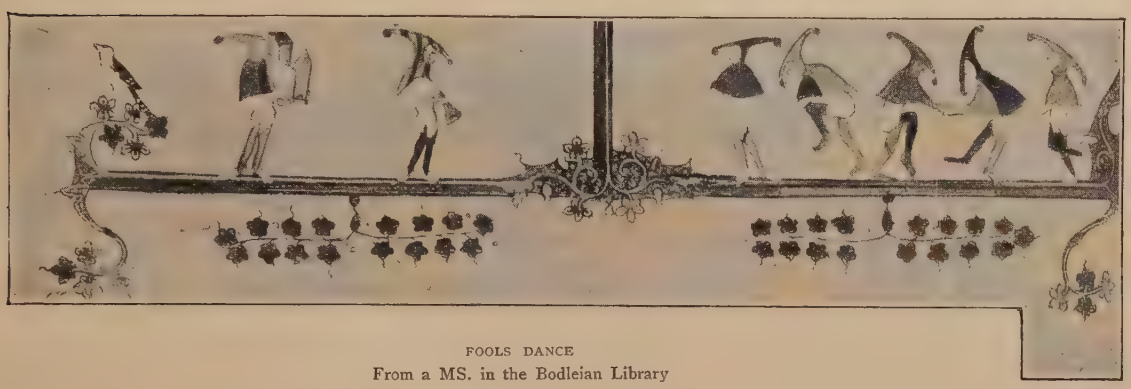
"I know not whether the epicures invited by the host were much amused by these ingenious ceremonies, and whether their tantalised stomachs did not cry out against all the pleasures offered to their eyes and ears; history does not enter into these details. Moreover, Bergonzio di Botta understood too well how to organise a feast not to have put some ballast into his guests in the shape of a copious luncheon, which might serve as a preface, an argument, an introduction if you will, to the dinner prepared by the gods, demigods, Nymphs, Tritons, Fauns, and Dryads.

"This memorable repast was followed by a singular spectacle. It was inaugurated by Orpheus, who conducted Hymen and Cupids. The Graces presented Conjugal Fidelity, who offered herself to wait upon the princess. Semiramis, Helen, Phædra, Medea and Cleopatra interrupted the *solo* of Conjugal Fidelity by singing of their own lapses, and the delights of infidelity. Fidelity, indignant at such audacity, ordered these criminal queens to retire. The Cupids attacked them, pursuing them with their torches, and setting fire to the long veils that covered their heads. Something, clearly, was necessary to counterbalance this scene. Lucretia, Penelope, Thomyris, Judith, Portia, and Sulpicia advanced, and laid at the feet of the duchess the palms of virtue that they had won during their lives. As the graceful and modest dance of the matrons might have seemed a

A BALL
After Israel van Meckenen

somewhat cold termination to so brilliant a *fête*, the author had recourse to Bacchus, to Silenus and to the Satyrs, and their follies animated the end of the ballet."

This dramatico-gastronomic entertainment made a great sensation. All Italy was delighted with it, and descriptions of it travelled throughout Europe; but it was one of the last *fêtes* of its kind. Modern dancing gave rise to choregraphic tourneys, and ballets with mechanical contrivances, more splendid, perhaps, but certainly less original.



FOOLS DANCE
From a MS. in the Bodleian Library

THE FARANDOLE
After Jules Garnier

CHAPTER III

The Grand Ballet—French Dances of the Close of the Middle Ages, and of the Renaissance—Basse Dances—The Volte—The Gaillarde—The Tordion—Branles—The Pavane

IT is a singular fact that modern theatrical dancing makes its first appearance under Sixtus IV., in the Castle of St. Angelo, where, towards the end of the fifteenth century, Cardinal Riario, nephew of the Holy Pontiff, composed ballets and had them performed.

At about the same time, though sacred dances had been long forbidden by the Church, Cardinal Ximenes reinstated the Mass of the Mozarabes, the author of which was a bishop of Seville in the Cathedral of Toledo. It was celebrated with dances in the nave itself.

Nevertheless, Cardinal Riario failed to inspire the Pope with a taste for dancing and the ballet, so preoccupied was his Holiness with Venice and the Medici.

It was under Leo X. that ballets came specially into favour. Cardinals not infrequently had them produced. Even Protestants shared the common passion for an amusement little in accordance with their austere

ideal. Brantôme tells how Queen Elizabeth received the Grand Prior of France and the Connétable de Montmorency at a supper, followed by a ballet danced by the ladies of her Court. Its subject was the Gospel story of the wise and the foolish Virgins. The former carried their lamps burning, while the lights of the others had gone out; the lamps of all alike were of massive silver, marvellously chased.

THE BALLET DES RIDICULES
After a Drawing in the Bibliothèque Nationale

The honour of the restoration of dancing properly belongs, however, to Bergonzio di Botta, whose *fête* we have described.

In fact the success of this pageant, organised for Galeazzo, Duke of Milan, was such as to make like diversions the fashion, and to stimulate the production of grand pantomimic ballets, allegorical and historical.

These first appeared at royal courts, and celebrated illustrious births and marriages, and important public events. They were all of five acts and two *entrées*, which latter were performed by quadrilles of dancers, usually dressed alike, whose gestures, attitudes, and movements helped to explain the meaning of the ballet.

The Court of Francis I. was much given to dancing, in which art the graceful Marguerite de Valois achieved unheard-of success. We read how Don John of Austria rode post from Brussels, and came secretly to Paris expressly to see her dance. He went away dazzled. Afterwards he used perpetually to say, "How much there is in a minuet!" This phrase has also been attributed to Professor Marcel.

Catherine de' Medici entertained the French Court with ballets, the

poetical refinement of which contrasted curiously with the more than doubtful morality of the gaieties accompanying them. Her maids of honour, scantily draped and with loosened hair, offered food upon dishes of silver, after the antique festal manner. Music and dancing formed part of these festivities, at which Henry III. often appeared in female dress, while the women donned masculine attire!

Henry III. was not the only king who had a taste for masquerading. According to Ménestrier, "princes take pleasure in donning some ridiculous disguise at times, as is the custom at the German *Wirthschafts*. This custom is derived, no doubt, from the ancient Saturnalia, in which the slaves figured as their masters and the masters as slaves. Greatness becomes a burden to the great in their diversions, and to make these freer and more amusing, they are glad to lay aside their rank for a few hours, and to mix on terms of equality with those they are accustomed to see at their feet in all the circumstances of life.

THE BALLET DES RIDICULES
After a Drawing in the Bibliothèque Nationale

"With good reason," he continues, "has Antiochus, king of Syria, surnamed Epiphanes, and in derision Epimanes, been branded a fool and a madman; he mingled with the lowest of the people in all their amusements, sullying the splendour and profusion of his festivals by base conduct and actions unworthy of his birth and rank, dancing with buffoons and actors, arranging his banquets himself, removing the dishes, and introducing the various courses. Once, in the midst of one of the most magnificent entertainments ever given, he had himself carried into the assembly rolled in sheets, emerging from which, he danced an *entrée*, figuring a sleepy man with such extravagance, that all sensible persons present withdrew, unwilling to witness such degradation. (Athenæus.) Plancus cut a figure no less

undignified, when, representing the sea-god, Glaucus, he donned a fish's tail, and danced upon his knees."

These warnings of antiquity notwithstanding, Catherine diverted the attention of her sons from affairs of state by a whirl of midnight gaieties, cunningly designed to mask her own dark schemes.

In the midst of these festivities, the crime of St. Bartholomew was hatching, murder was plotted to the sounds of music, the victims were marked out among the dancers, the executioners were chosen and prepared.

Nevertheless, she did much for the improvement of theatrical music, introducing Italian musicians, and supporting her ballets by the most effective orchestras.

Among certain violinists sent to the Court by the Maréchal de Brissac, Governor of Piedmont, was an Italian called Baltasarini, who lost no time, however, in adopting the more brilliant name of Beaujoyeux. This artist introduced a regularity and method hitherto unknown into the management of the Court ballets. He was made *valet de chambre* to the queen-mother, and chief organiser of *fêtes* and entertainments.

A poet of the day celebrated his talents as master of the royal revels in the following couplets :

"Beaujoyeux, qui premier des cendres de la Grèce
Fait retourner au jour le dessein et l'adresse,
Du ballet composé, en son tour mesuré
Qui d'un esprit divin toi-même te devance,
Géomètre inventif, unique en ta science
Si rien d'honneur s'acquiert, le tien est assuré."

In 1581, on the occasion of the marriage of the Duc de Joyeuse, Beaujoyeux composed the celebrated *Ballet Comique de la Reine*, or Ballet of Circe, said to have been a masterpiece of choregraphic composition. The king's almoner, Lachesnaye, supplied the libretto ; his music-masters, Beaulieu and Salomon, the music. In L'Estoile's *Journal* we read that the queen and princesses figured as Nereids and Naiads.

"Lorsque Circé parut en ce ballet pompeux
Aux yeux de Medici offert par Beaujoyeux
On choisit les danseurs parmi cette noblesse
Qui joignait au courage et la grace et l'adresse."*

* Despréaux. *L'Art de la Danse.*

The princes and princesses donned costumes so costly on this occasion that even the courtiers blamed their extravagance. "Never," it was said, "can the king afford another *fête!*" Some of the costumes cost eighty thousand francs. The dresses of the king and queen in especial shone with precious stones and gold embroideries. This wedding cost the king the enormous sum of a hundred and twenty thousand crowns.

"On Monday, September 18, 1581," says L'Estoile, "the Duc de Joyeuse and Marguerite de Lorraine, daughter of Nicholas de Vaudemont, the Queen's sister, were betrothed in the Queen's chamber, and on the following Sunday, at three o'clock, they were married in the parish church of Saint-Germain-l'Auxerrois. The King conducted the bride to the abbey, followed by the Queen, the princesses, and the Court ladies, all so richly attired, that nothing so sumptuous was ever seen in France. The King and the bridegroom were dressed alike, in costumes covered with embroideries, pearls, and precious stones, of inestimable value. Some of the accoutrements had cost ten thousand crowns to fashion; and yet at every one of the seventeen festivals given at the King's command after the marriage by the lords and princes related to the bride, and other great nobles of the Court, all the lords and ladies wore fresh costumes, most of them fashioned of cloth of gold or silver, enriched with embroideries and precious stones, in great numbers and of great price.

"The expenditure had been so great, taking into account the tournaments, masquerades, presents and devices, music and liveries, that it was commonly reported the King was over twelve hundred thousand crowns out of pocket.

"On Tuesday, October 10, the Cardinal de Bourbon gave his entertainment at his residence at the Abbey of Saint-Germain-des-Prés, at vast expense. He caused a magnificent structure to be made on the Seine, a huge boat, in the form of a triumphal car, in which the King, the princes, the princesses, and the newly wedded pair were to pass from the Louvre to the Pré-aux-Clercs in solemn state. This splendid car was to be drawn along by other boats in the shape of sea-horses, Tritons, dolphins, whales, and other marine monsters, to the number of twenty-four. Those in front were to bear, concealed in their bellies, trumpets, clarions, cornets, violins, hautbois, and various excellent musicians, together with certain persons to

Clouet. The Duc de Joyeuse's Ball

let off fireworks, all of which was designed to divert the King on the way,

TSIGANE DANCE
After Adrien Moreau
By permission of Messrs. Boussod Valadon and Co.

as well as the fifty thousand persons assembled on the banks. But the spectacle was not very successful, for it was found impossible to make the

monsters advance in the fashion proposed. Whereupon the King, having waited fruitlessly from four in the evening till seven for the starting of these animals, said, with some heat, that he saw the beasts were all managed by beasts as stupid as themselves (*c'étaient des bêtes qui commandaient à d'autres bêtes*). So, getting into his coach, he went off with the Queen and all the Court to the entertainment, which was the most magnificent of all

A KERMESS
After Adrien Moreau
By permission of Messrs. Boussod Valadon and Co.

that were given, notably because the said cardinal had prepared an artificial garden full of flowers and fruit, as if it had been May, July, or August.

"On Sunday, October 15, the Queen's revels were held at the Louvre, terminating with the Ballet of Circe."

To this splendid display was added the novelty of a ballet of horses. Such performances had been known to the Sybarites, whose horses—if we credit ancient writers—became at last so fond of music that the Crotoniats hit upon the device of advancing with flute-players against the Sybarite

cavalry, who were flung to the ground and discomfited by the dancing of their horses when the flutes began.

Things still more extraordinary are told of the Sybarites in this connection. They were, it is said, in the habit of following up their banquets with performances by horses so well trained, that they rose

RUSTIC PLEASURES
After a Picture by Toudouze

on their hind legs at the sound of the flute, and executed a sort of dance in this attitude, following the rhythm of the music with great precision. Arrianus tells us that the art of dancing was taught to elephants in India. We know how extremely intelligent the animal is. It is said that in the reign of Domitian, an elephant, who had been corrected by his dancing-master for his unskilfulness, was found practising his steps by moonlight.

* Reference is made in Pliny to ballets danced by elephants, and Martial writes :

"Et molles dare jussa quod choreas
Nigro bellua nil negat magistro,
Quis spectacula non putet deorum ?"

However this may be, equestrian ballets were seen in Florence in 1608 and in 1615, and at the magnificent tournaments of Louis XIII. and of Louis XIV.

And in Baucher's *Dictionnaire raisonné d'Équitation*, published in 1833, I find :

"CONTREDANSE : Horsemanship, carried to a certain perfection, permits of the performance of all imaginable movements by horses, the formation of quadrilles, the complete execution of the figures of the contredanse. Thanks to this exercise, as useful as it is charming, our amazons can practice in the riding-house in the morning what they dance at night. Here, as in the ball-room, they may gain an easy and supple carriage, and display the grace and tact which they bring to everything they undertake. Nor will there henceforward be anything to hinder our young gallants from talking horsemanship to ladies. The latter will, on the contrary, be perfectly at home in such conversation ; they will, further, after a few lessons in the mounted contredanse, be able to manage a horse with every kind of skill and elegance.

"In teaching it, I ask my pupils to wear a tiny spur. This, with the ordinary riding-whip, suffices to accurately direct the movements of the horse. Thus equipped, ladies execute without serious difficulty most of the manœuvres hitherto believed to be within the powers of the best horsemen only. Therefore I invite my fellow riding-masters to enliven their lessons by this powerful means of emulation and attraction.

"The combined use of spur and whip once mastered, pupils may at once turn from the paces of the *haute école* to those of the contredanse. The fear of leaving quadrilles incomplete will conduce to regularity of attendance ; so that within a limited time *débutantes* will fit themselves for the brilliant and public display of their skill." *

A month after the De Joyeuse *fête* another great ballet was produced under the patronage of the Cardinal de Bourbon at his residence in the Abbaye de St.-Germain-des-Prés. It represented the triumph of Jupiter and Minerva. The queen figured in it as *première danseuse*. The Princess of Lorraine, the Duchesses de Mercœur, de Guise, de Nevers, and d'Aumale, were *secondes danseuses*, and appeared as Naiads.

* Baucher goes on to describe his figures and their execution in elaborate technical detail.

A novel feature in this ballet was a vast fountain, the twelve sides of which supported twelve Nereids and the musicians. Above this fountain, so transparent as to show a number of fish swimming in the water, rose another, surrounded by balustrades, between which were niches for twelve Nymphs. On the principal façade, dolphins, bearing up a crown, formed a throne for the Queen. Surmounting this prodigious edifice was a ball of

AN OPEN-AIR BALL
From a print by Abraham Bosse in the Bibliothèque Nationale

gold, five feet in diameter, beneath which other dolphins spouted water in glittering jets. The whole structure seemed to be drawn along by sea-horses, accompanied by Tritons and Sirens. The Queen and her suite of the *corps de ballet* wore robes of crape embroidered with silver, and carried gold aigrettes in their hands.

This display of dancing began at ten o'clock in the evening and went on till four next morning. It was on this occasion that small presents were first distributed among the dancers. The King began by giving the Queen a medal bearing on one side a dolphin, and on the other the punning inscription :

"*Delphinum ut delphinum rependas*": "I give a dolphin (*dauphin*), expecting a dauphin in return."

The Duke of Guise received from the Duchesse de Nevers a medal, on which was engraved a sea-horse with these words:

"*Adversus semper in hostem*": "Always ready for the enemy."

A BALL IN THE TIME OF LOUIS XIII.
After Abraham Bosse

M. de Sénevois presented to the Duchesse de Guise a medal, bearing this legend:

"*Populi superat, prudentia fluctum*": "Discretion appeases the disquiet of the populace."

The Marquis de Pons received from the Duchesse de Nevers a sort of whale, bearing her motto:

"*Sic famam jungere fame*," which a poet freely translated:

"Si vous voulez pour vous fixer la Renommé,
Occupez toujours ses cent voix."

The Duc d'Aumale received from the queen a Triton armed with a trident, riding on stormy waves, with the inscription:

"*Commovet et sedat*": "He troubles and he soothes them."

The branch of coral offered by Madame de Larchant to the Duc de Joyeuse had for device an epigram:

"*Eadem natura remansit*": "In vain he changes, he remains the same."

Professor Desrat thinks that this distribution of tokens may have been the origin of our modern custom of giving presents in the cotillion.*

ESMERALDA DANCING WITH HER GOAT
From a Print in the Bibliothèque Nationale

Pope Alexander VI. and the Borgias patronised ballets which recalled those of Messalina.

In 1500, the sovereign pontiffs already possessed a theatre with scenery and mechanical appliances; and when Cardinal Bernardo Bibbiena had the comedy of *La Calandra* played before Leo X., certain decorations painted by Peruzzi (the Sanquirico of the day) were much admired.†

The Council of Trent was distinguished by a ballet given in honour of the son of Charles V. Cardinals and bishops took part in it, and it was opened by Cardinal Ercole of Mantua.

* We know little of the choregraphic details of the *Circe*. One author tells us, artlessly enough, that the performers "danced face to face, back to back, in circle, in square, across, in line, fleeing, stopping, and falling into poses, interlacing themselves together." Which suggests to Professor Desrat the comment: "These steps must have been mainly glided through, since the Basse Danse still reigned supreme. And, as the expression of the plot was always imperative in these ballets, the steps must have been a good deal eked out by gestures."

† Castil-Blaze.

One of the greatest itinerant ballets ever seen was that organised by the Church itself in Portugal, in 1609, on the occasion of the beatification of Saint Ignatius Loyola. This ballet represented the capture of Troy! It was also danced in Paris, where its first act, performed before the Church of Notre Dame de Lorette, introduced the famous horse, an enormous mass of wood, set in motion by a secret mechanism. Around this animal, dancers acted various episodes of the siege. Then the troupe, followed by the gigantic horse, moved on to the ancient Place St. Roch, where was the church of the Jesuits.

BALLET OF THE FOUR QUARTERS OF THE GLOBE. ENTRÉE OF THE GRAND KHAN
After a Drawing in the Bibliothèque Nationale

Scenery, set up round the Place, represented the city of Troy with its towers and high walls; all of which fell down upon the approach of the horse. Then the Trojans advanced among the ruins, performing a martial dance like the Pyrrhic of Greece, surrounded by fireworks; while the flanks of the horse poured forth rockets upon the smoking city. "A most beautiful spectacle," says Father Ménestrier, "was the simultaneous discharge from eighteen trees, all loaded with similar fireworks."

Next day, the ballet was continued in the second act by a nautical *fête*, wherein appeared four brigantines decorated richly with gold and with flags, on which were stationed choirs of singers. It was terminated by a grand procession, in which three hundred horsemen, dressed in the antique fashion, escorted ambassadors from the four quarters of the world to the College of the Jesuits. And the four quarters of the world themselves were represented in a final scene.

"Having arrived," says Father Ménestrier, "at the Place de la Marine

A BALL AT THE COURT OF ALBERT AND ISABELLA OF THE NETHERLANDS
After a Picture by Pourbus in the Hague Museum

(at Lisbon, I suppose), the ambassadors descended from the brigantines and mounted certain superbly ornamented cars. Upon these they advanced to the college, preceded by several trumpeters, and accompanied by the three hundred cavaliers. After which, various persons, clothed in the manner of different countries, performed a very agreeable ballet, forming four troupes or quadrilles to represent the four quarters of the world. The kingdoms and provinces, represented by as many genii, marched with these various nations and peoples before the cars of the ambassadors of Europe, of Asia, of Africa, and of America, each of whom was escorted by seventy cavaliers. The troupe of America was the foremost, displaying, among other dances, a very whimsical one of young children disguised as apes, monkeys, and parrots. Before this car rode twelve dwarfs upon ambling nags. The car of Africa was drawn by a dragon. Variety and richness of apparel was not the least among the attractions of this *fête*; some persons wearing precious stones to the value of over two hundred thousand crowns."

BALLET AT THE CHÂTEAU DE BICÊTRE. ENTRÉE OF DRUNKEN PEASANTS
After a Drawing in the Bibliothèque Nationale

Under the Good King Henry, dancing inclined chiefly to jollity. The Béarnese have always been famous dancers. Henry IV. excelled in the Tricotet, to which he even added a variation that was called after him. The Tricotet was a very ancient and merry dance; it demanded a motion of the feet quick as that of needles in *knitting*—whence the name, says La Monnoye, in his glossary of Christmas songs.

Henry danced it, we are told, to a favourite tune of his, the words of which were:

"J'aimons les filles,
Et j'aimons le bon vin.
De nos bons drilles

Voilà tout le refrain :
J'aimons les filles,
Et j'aimons le bon vin."

These Tricotets were performed in many ballets to airs divided into

PEASANTS' DANCE
After a sixteenth-century Print in the Bibliothèque Nationale

four couplets and *entrées*. The last of them was danced to the tune *Vive Henri Quatre*, which has remained so popular in France. Gardel introduced it in 1780, in his ballet of *Minette à la Cour*, where it had an immense success. So well did the step suit the words, that at its performance the whole audience burst out all but simultaneously into the chorus : "*Vive Henri Quatre, vive ce roi vaillant !*" *

The grave Sully himself supervised the royal *fêtes*. Touching this we find the following passage in his *Mémoires:*

* Professor Desrat.

"While we had Henry of Béarn with us, little thought was given to anything save to merrymaking and gallantry; inexhaustible opportunities for which were afforded him by the relish Madame, the king's sister, had for these things. It was this princess who taught me my trade of courtier, to which I was then very new. She was good enough to have me invited to all entertainments; and I remember that she was pleased to teach

THE EGG-DANCE
After a Picture by Aertzen in the Amsterdam Museum

me herself the steps of a ballet afterwards performed with much magnificence. . . . These sports and shows, which needed a certain amount of preparation, always took place in the Arsenal. . . . I had a spacious hall erected for the purpose."

In the twenty years of Henry IV.'s reign (1589 to 1610), over eighty ballets were performed at Court, besides balls and masquerades. One, the so-called Sorcerers' Masquerade, was given on February 23, 1597, the first Sunday in Lent; the king had a passion for masquerades, and frequented all the assemblies and balls in Paris. "He patronised," says L'Estoile, "the *salons* of Madame de Saint-André, of Zamet, and of many another. Wherever he went he always had with him the Marquise de Verneuil, who used frequently to take off his mask and kiss him, wherever he might be." *

* Castil-Blaze.

It was while at one of these *fêtes* that news reached him of the taking of Amiens by the Spaniards. "This is God's chastisement!" he exclaimed. "Long enough have I followed the fashion of the kings of France; 'tis time I play the King of Navarre!" Then, turning to his beautiful Gabrielle, he added: "Fair mistress, I must betake me to other arms, and mount and ride upon another warfare."

The Court of Louis XIII. was somewhat gloomy. The Duc de Nemours composed ballets to enliven it, one of these being the Ballet of the Gouty. To assist at this fantastic performance, given in 1630, the duke had himself carried in on a litter, from which he beat time with his bâton.

GROTESQUE DANCERS
After an Engraving by Callot in the Bibliothèque Nationale

The Mountain Ballet, performed in August, 1631, was also characteristically whimsical.

The scenery consisted of five great mountains—the Windy, the Resounding, the Luminous, the Shadowy, and the Alps. In the midst was a certain Field of Glory, of which the inhabitants of these five mountains wished to take possession. Fame opened the ballet and explained its subject. Disguised as an old woman, she rode an ass and carried a wooden trumpet.

Then the mountains opened their sides, and quadrilles of dancers came out, in flesh-coloured attire, having bellows in their hands, and windmills on their heads. These represented the Winds. Others rushed out, headed by the nymph Echo, wearing bells for head-dresses, and on their bodies lesser bells, and carrying drums. Falsehood hobbled forward on a wooden leg, with masks hung over his coat, and a dark lantern in his hand.

After these came the inhabitants of the Luminous Mountain—Sleep, and Dreams, and True Fame (as opposed to the farcical Fame of the wooden

trumpet)—and certain horsemen in brilliant costumes, who put to flight the Winds, the Echoes, &c.

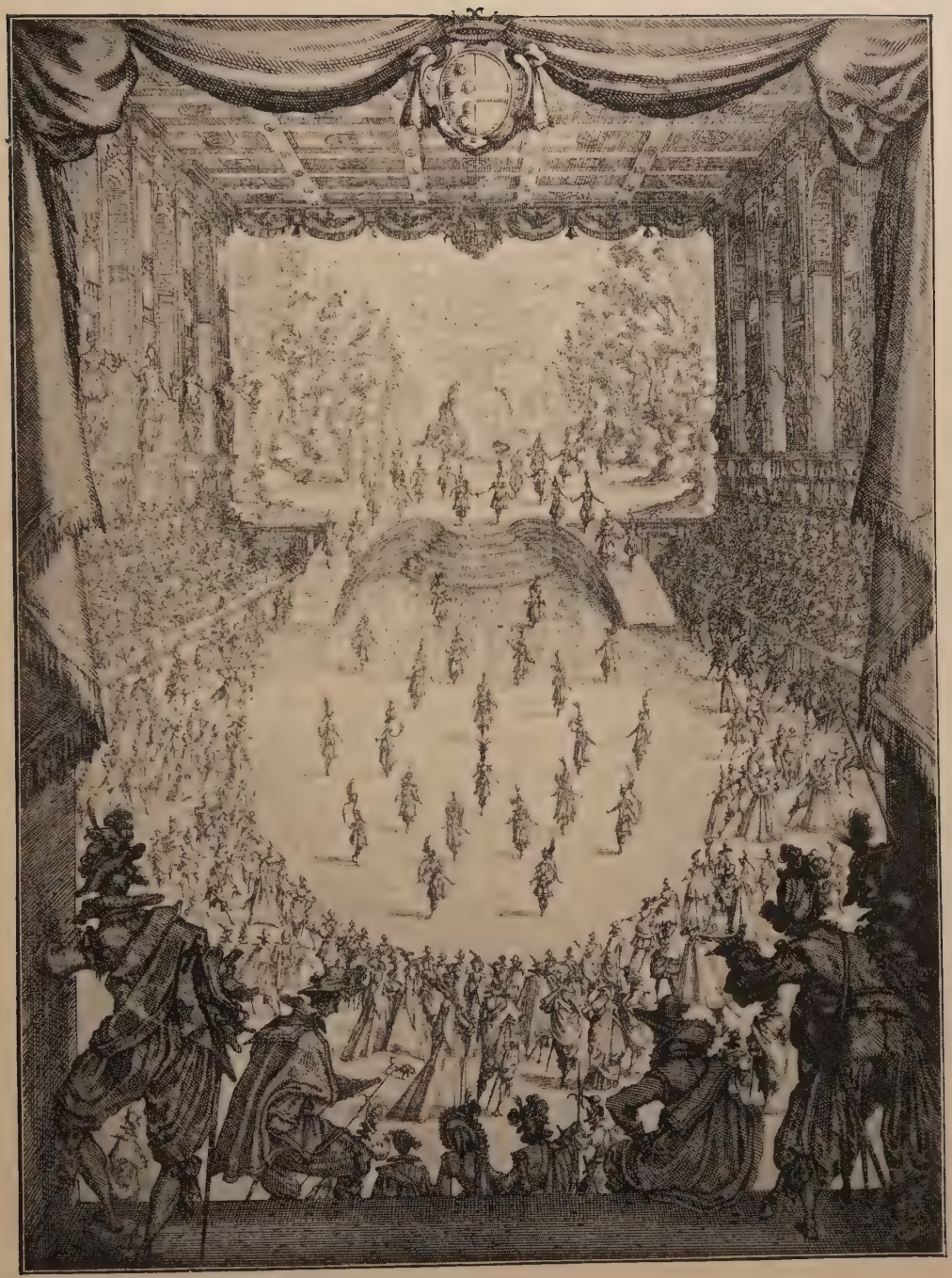
The king himself danced in certain ballets of the period, which were somewhat coarse in their buffoonery. Such were the "Ballet of Sir Balderdash" and the "Grand Ball of the Dowager of Confusion and her Darling of Sillytown" (*Ballet de Maître Galimathias et le Grand Bal de la douairière de Billebahaut et de son fanfan de Sotteville*).

Cardinal Richelieu, anxious to introduce spectacles of a somewhat higher order, had the Grand Ballet of the Prosperity of the Arms of France put on the stage. In the first act, which passed in hell, there were to be seen Pride, Guile, Murder, Tyranny, Disorder, Ambition, and Pluto, surrounded by Fates and Furies. The second act returned to earth, where Italian, Spanish, and French Rivers engaged in mortal combat. Then came the capture of Arras. In the third act appeared Sirens, Nereids, Tritons, America, and a procession of the gods of Olympus. This was all, as we see, very tedious and incoherent.

GROTESQUE DANCERS
After an Engraving by Callot in the Bibliothèque Nationale

We have already alluded to those personalities which abounded in the plays of Aristophanes and contemporary Greek poets. Ballets, somewhat akin in this respect to the Greek comedies, were not unknown in France, and rapidly degenerated into mere vulgar buffooneries. A ballet, given in 1616 at Court, recalled the first *thymelic* ballets by its pointed allusions to the arrest of the Prince of Condé. The passage is in a dialogue between Damon and Sylvia:

Damon. Who could see the lilies of your face without longing to serve you?
Sylvia. Yet you would dare to steal them from me!
Damon. Oh, sweet it is to see the myrtle that crowns you!
Sylvia. It is a crown to be admired, not clutched at!



BALLET PERFORMED AT THE COURT OF THE GRAND DUKE OF TUSCANY DURING THE CARNIVAL OF 1616
After an Engraving by Callot in the Bibliothèque Nationale

But the Court had seen ballets of a higher order than this.

"Rarely," says Ménestrier, "has there been seen a ballet more superb than that performed in the Salle de Bourbon, March 19, 1615, for the marriage of Madame with the King of Spain. Thirty genii (being the chamber and chapel musicians of the King), suspended in the air, heralded the coming of Minerva, the Queen of Spain. This goddess, surrounded by fourteen nymphs, her companions, appeared in a mighty gilded car drawn by two Cupids. A band of Amazons accompanied the car and made a concord of lutes. Then Minerva danced to five separate tunes, several figures to each tune. And in a sixth tune, all voices and lutes and violins joined. Then Minerva and her nymphs danced together. Forty persons were on the stage at once, thirty high in the sky, and six suspended in mid-air; all of these dancing and singing at the same time."

The Duke of Savoy brought the carnival of 1697 to a close by the ballet of *Circe driven from her Dominions*. He gave it as an entertainment to the ladies of the Court. Circe and her attendants danced while "they wrought their enchantments with wands, turnings, and intertwinings." There came twelve rocks dancing various figures, and in the end heaping themselves upon each other, so as to make but one mountain, from the sides of which issued dogs, cats, tigers, lions, boars, deer, wolves, which mingled their cries, their mewings, their roarings, and their howlings with the sounds of the orchestra; the whole forming "the most grotesque concert ever heard," says Father Ménestrier.

This hurly-burly over, a cloud descended from heaven and covered all the mountain; and the twelve blocks of rock, heaped upon each other, transformed themselves miraculously into twelve brilliant cavaliers, who executed a dance. It became customary to organise splendid entertainments in honour of all important events.

This same year a ballet was danced at the Court of Savoy, on the Duke's birthday, the subject of which was *Prometheus stealing Fire from Heaven*.

In 1628, the students of the College of Rheims gave a ballet to celebrate the taking of La Rochelle, which event brought about the political unity of France. The subject was the capture of the Car of Glory by the great

Theander. A certain Black Tower was infested by giants, who challenged all knights-errant to fight for the famous car. This tower was environed by sorceries, so that its gates could not be forced, save by the blast of an enchanted horn. Subject and allusions were alike puerile: the Black Tower

THE INFERNAL DEITIES, A SCENE FROM THE BALLET PERFORMED AT THE COURT OF TUSCANY IN 1616
After an Engraving by Callot in the Bibliothèque Nationale

was La Rochelle, and the sorceries that guarded it were Heresy and Rebellion.

At Savoy again, in 1634, they danced a "moral ballet," for the birthday of Cardinal Richelieu, the theme of which was *Truth, the enemy of Seeming, upheld by Time.*

It opened with "a chorus of those False Rumours and Suspicions which usher in Seeming and Falsehood," writes Father Ménestrier, who shall speak for himself, that we may lose nothing of the raciness of his description:

"These were represented by actors dressed as cocks and hens, who sang

a dialogue, partly Italian, partly French, with a refrain of clucking and crowing. The hens sang :

"Su gli albori matutini,
Cot, cot, cot, cot, cot cantando,
Col cucurros s'inchini,
E bisbigli mormorando
Fra i sospetti, e fra i rumori,
Cu, cu, cu, cu, cu, cu, cu,
Salutiam del novo sol gli almi splendori."

The cocks replied :

"Faisant la guerre au silence
Cot, cot, cot, avec nos chants,
Cette douce violence
Ravit les cieux et les champs ;
Et notre inconstant hospice,
Cot, cot, cot, cot, cot, cot, cot,
Couvre d'apparence un subtil artifice."

"After this song of cocks and hens the background opened, and Seeming appeared, seated upon a huge cloud and accompanied by the Winds. She had the wings and the great tail of a peacock, and was covered with mirrors. She hatched eggs from which issued Pernicious Lies, Deceptions, Frauds, Agreeable Lies, Flatteries, Intrigues, Ridiculous Lies, Jocosities, Little Fibs.

"The Deceptions were inconspicuously clad in dark colours, with serpents hidden among flowers. The Frauds, clothed in fowlers' nets, had bladders which they burst while dancing. The Flatteries were disguised as apes ; the Intrigues, as crayfishers, carrying lanterns on their heads and in their hands ; the Ridiculous Lies, as crippled beggars on wooden legs.

"Then Time, having put to flight Seeming with her train of Lies, had the nest opened from which these had issued ; and there was disclosed a great hour-glass. And out of this hour-glass Time raised up Truth, who summoned the Hours, and danced the grand ballet with them."

But let us now return to the dances, properly so called, from which theatrical choregraphy has caused us to wander.

Tabourot, in his *Orchésographie*, describes two dominant types of

dancing as existing towards the close of the Middle Ages. These were the Basse Danse, or Low Dance, and the Danse Baladine, or High Dance. The Basse Danse was grave and slow, originally a monopoly of the aristocracy; it had, however, descended among the common people in his time, and he notes its abandonment by the upper classes with regret. "It has been out of fashion this forty or fifty years, but I foresee that wise and modest matrons will yet return to it."

THE TORCH DANCE
After an Engraving by Crispin de Pas in the Bibliothèque Nationale

The Branle, the Pavane, the Gaillarde, the Courante, and, above all, the Volte, were extremely popular.

The measure of the Basse Danse was triple. It was accompanied by the hautboy, or long flute, and the tabour.*

The Basse Danse was divided as follows:

1. The Reverence.
2. The Branle.
3. The Passes.
4. The Tordion.

* "The tabour, accompanied by the long flute, was, in the days of our fathers, employed because one player could manage both instruments together, and produce entire symphony and accord, without need of further expense, or the hiring of other musicians, such as violinists and the like."—(Thoinot Arbeau: Tabourot.)

GENTLEFOLKS DANCING
After an Engraving by Theodore de Bry in the Bibliothèque Nationale

The Tordion was independent of the others. Rapid jumping movements were naturally excluded from all of them.

Tabourot lays down the following precepts concerning the Basse Danse :

" When you have entered the place where is the company awaiting the dance, you will choose an honest damosel according to your inclination. Then, doffing your hat or cap with your left hand, you will offer her your right hand to lead her out to dance. She, discreet and well-instructed, will give her left hand, and rise to follow you. You will conduct her to the end of the hall in view of everybody, and warn the musicians to play a Basse Danse ; otherwise they may inadvertently strike up another kind of dance. When they begin to play you begin to dance. And see, in demanding of them a Basse Danse, that they understand it to be a regular and usual one. But if the air of one Basse Danse suit you better than another, you may give them the beginning of the song."

The worthy Tabourot gives some humorous counsel touching deportment :

" Having mastered your steps and movements and a good cadence, do not in company keep your eyes on your feet, bending your head to see if you dance well. Carry yourself uprightly, and with an assured look. Spit and blow your nose sparingly ; but if necessity constrain you thereto, turn your face another way, and use a clean handkerchief.

" Let your speech be gracious, gentle, and well-bred. Let your hands hang easily, neither as if dead, nor yet as if in travail to gesticulate. Be neatly dressed, with your hose pulled tightly up, and clean shoes.

" You may, if you will, lead out two damosels ; but one is sufficient ; for, as the proverb says, 'He who leads two leads one too many.' Likewise when you stand at the end of the hall with a damosel, another may set

PEASANTS DANCING
After an Engraving by Theodore de Bry in the Bibliothèque Nationale

himself at the other end with his mistress, and when you approach each other in dancing, you must either retreat or turn aside."

The Gaillarde, otherwise called the Romanesque, had its origin in the Roman Campagna, where it is still popular, according to Kastner. It was a Basse Danse, unknown to the common people, patronised by the gentry, and danced like others of its class to the music of the tabour and hautboy.

Hear the good Tabourot again :

"Those in the towns who now (in 1588) dance the Gaillarde, dance it tumultuously, nor do they attempt more than five steps. In the beginning it was danced more discreetly ; the dancer and his damosel, after making their bows, performed a turn or two simply. Then the dancer, loosing his damosel, danced apart to the end of the room. . . . Young people are apter to dance it than old fellows like me."

The Gaillarde was long a favourite dance. The Gaillardes most in use were : *Il traditore mi fa morire*, *L'Anthoinette*, *La Milanaise*, and *Baisons-nous, ma belle.*

This last should have been the most popular ; "for," says Tabourot, "we may conjecture that it gave graceful occasion for a delectable variation."

The Tordion, or Tourdion, generally danced after the Basse Danse, to which its livelier rhythm made a diversion, differed little from the Gaillarde. Its steps were smoother and more gliding ; the performers walked and sidled more than they danced. Tabourot gives some hints as to the manner of dancing it :

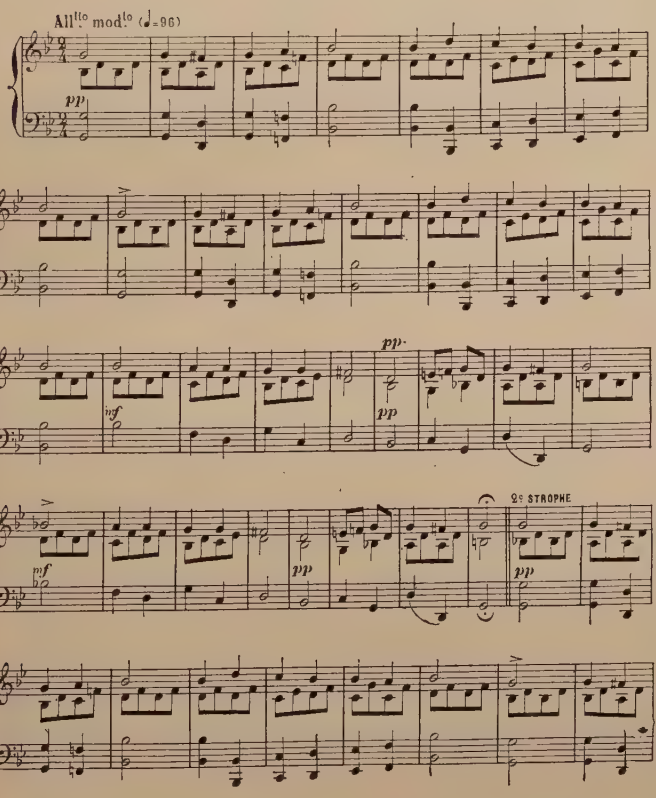
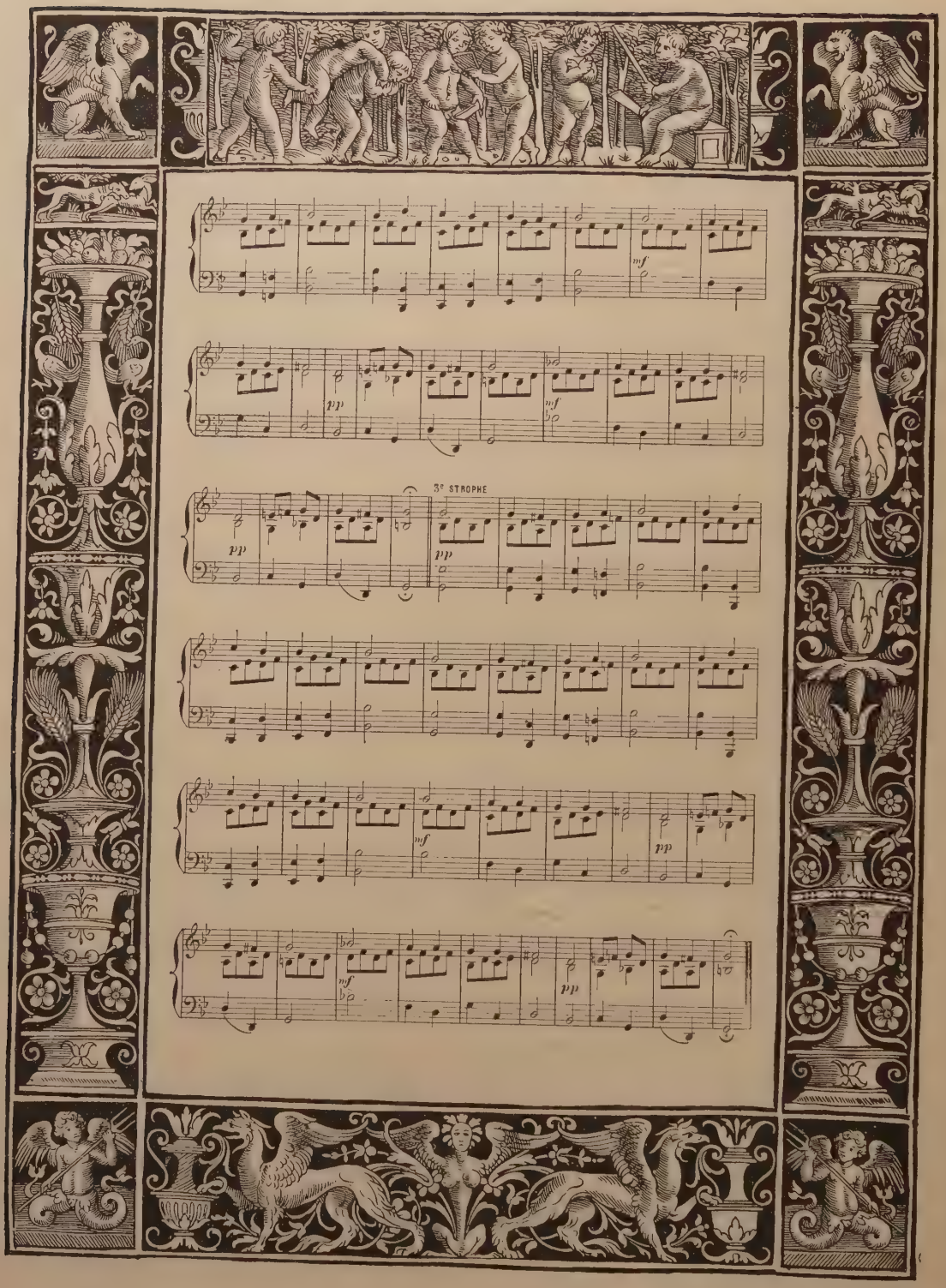
"So long as the musicians continue to play, you must change from foot to foot, and keep time reciprocally. In dancing the Tordion you always hold the hand of your partner, and he who dances it too vigorously will

PROCESSION OF THE FAT OX

After a Picture by Schievard in the Brussels Museum

BELLE QUI TIENS MA VIE

PAVANE



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much distress and jolt his damosel. When the music ceases, you will bow to your partner, restore her to her place with gentleness, and, taking leave of her, thank her for the honour she has conferred on you."

The Haute Danse, or Danse Baladine, had none of the stateliness and gravity of the Basse Danse; it was the free and easy dancing of the

RURAL DELIGHTS
After Adrien Moreau

populace, and included Rondes, Bourrées, Farandoles, and all sorts of fantastic pantomime.

As for the Volte, which gradually superseded the Basse Danse, it dates from the time of Henry III., who, says Professor Desrat, was the first to dance the waltz "*à trois temps*," under the name of the Volte.

A description of its earliest appearance, given in Tabourot's *Orchésographie* (1589), clearly defines the character of this dance.

The Volte, known later as the Valse or Waltz, is of French origin: it came from Provence to delight the Court of the Valois.

In writing of the Volte, the good-humoured Tabourot shows a spice of malice :

"The damosel, her skirts fluttering in the air, has displayed her chemise, and even her bare leg. And you shall return her to her seat, where, put what face on it she may, she will find her shaken-up brain full of swimmings and whirlings ; and you will not, perhaps, be much better. I leave you to consider if it be decorous for a young girl thus to straddle and stride, and whether, in this Volte, honour and health be not hazarded. . . . you may pursue the Volte thus through many turnings, whirling now to the right, now to the left."

The Branle, according to Jean Jacques Rousseau, was extremely popular down to the seventeenth century. It was probably the oldest of our figure dances. A ball would commonly begin with a Branle d'Entrée and terminate with a Branle de Sortie, like the modern Boulangère—a dance accompanied by singing, as were all Branles. The refrain was repeated at the end of each couplet, both in the Boulangère and in the Branle, and in both the dancer embraced his partner.

"This is perhaps the dance which has left the most appreciable traces on our popular amusements and our children's games," says M. Celler in his *Origines de l'Opéra*. He instances in support of this opinion the Boulangère, the Carillon de Dunkerque, the Chevalier du Guet, Vive Henri Quatre, and so on. Rameau, in his *Maître à Danser*, describes the gravity of the Branle at the Court of Louis XIV., while Tabourot shows it as full of gaiety and animation under Henry III.

Tabourot's counsels and instructions are always amusing :

"The Branle," he says, "is performed to four bars of the song, accompanied by the flute. In the first bar, the dancer turns to the left, keeping the feet together and moving the body gently ; during the second, he faces the spectators on the right ; during the third, he again looks to the left ; and during the fourth, to the right once more, while stealing a sweet and discreet glance at his damosel.

"And first of all in the Double Branle, you will walk a double to the left side, and then a double to the right side. You know well that *a double* consists of three steps and then feet together. To perform it you will, after making your bow for the first bar, keep the right foot firm and steady,

Printed by Géniy-Grosz, Paris

Aimé Morot. Dance throughout the Ages
Fresco in the Hôtel de Ville, Paris

throwing to one side the left foot, which will for the time be held in the air. For the second bar, the left foot is the firm one, and the right is the one extended, the leg being nearly straight. The third bar is a repetition of the first. For the fourth bar, bring the feet together. These four steps, performed in four bars or beats of the tabour, we call the double to the

THE MINUET
After Adrien Moreau
By permission of Messrs. Boussod Valadon and Co.

left; and the same you will perform to the right side, reversing the preceding double.

"The players upon instruments are all accustomed to begin a ball by the Double or Common Branle; after that cometh the Simple Branle; then the Gay Branle; and last of these are the Branles called Branles of Burgundy, and Branles of Champagne. This sequence of four sorts of Branles is appropriate to the different persons who take part in them. The old step gravely through Double and Simple Branles; young married

people dance Gay Branles ; and the youngest lightly trip the Branles of Burgundy : all, however, doing their best."

Branles were at one time so widely popular that almost every province had its own. Among the best known were those of Burgundy and of Gascony (mentioned by Queen Margot in her twenty-eighth *Nouvelle*), and the Branles of the Haut Barrois, of Poitou, of Scotland, of Brittany, of Malta, and others. There were also the Pea Branle, the Mustard Branle, the Rubbish Branle, and so on. In the Laundresses' Branle, every one clapped hands at intervals to imitate the noise of the beetles. In the Hermits' Branle, the couples saluted their neighbours to right and left, crossing their hands on their breasts, after the manner of monks. A figure in the children's Round, the Bridge of Avignon, recalls this Branle.

In the Wooden Shoe or Horses' Branle, the performers stamped noisily on the ground, a peculiarity we meet with again in the Bourrées of Auvergne and Limousin.

In the Branle of the Official, we already find an admixture of the Volte; it was slower than others, but in its last bars, the dancer took his partner by the waist and jumped her into the air. I have seen the same thing in the popular dances of Roussillon.

Queen Margaret of Valois excelled in the Torch Branle. This dance had a most aristocratic vogue. "A dancer, holding a flambeau in one hand, chose and danced with a partner. Then he handed her the flambeau. She in turn selected a gentleman, with whom she danced. The latter took the torch ; and so on with the rest."*

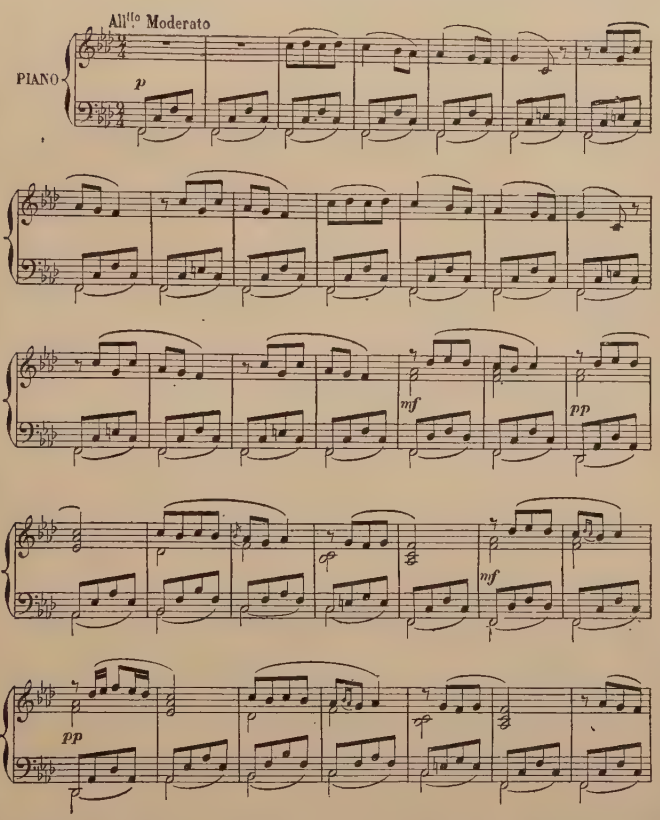
A survival of this is to be found, thinks Professor Desrat, in the Cotillion figure called the Knight of the Sorrowful Countenance. But here the lady returns the candle to a cavalier whom she rejects.

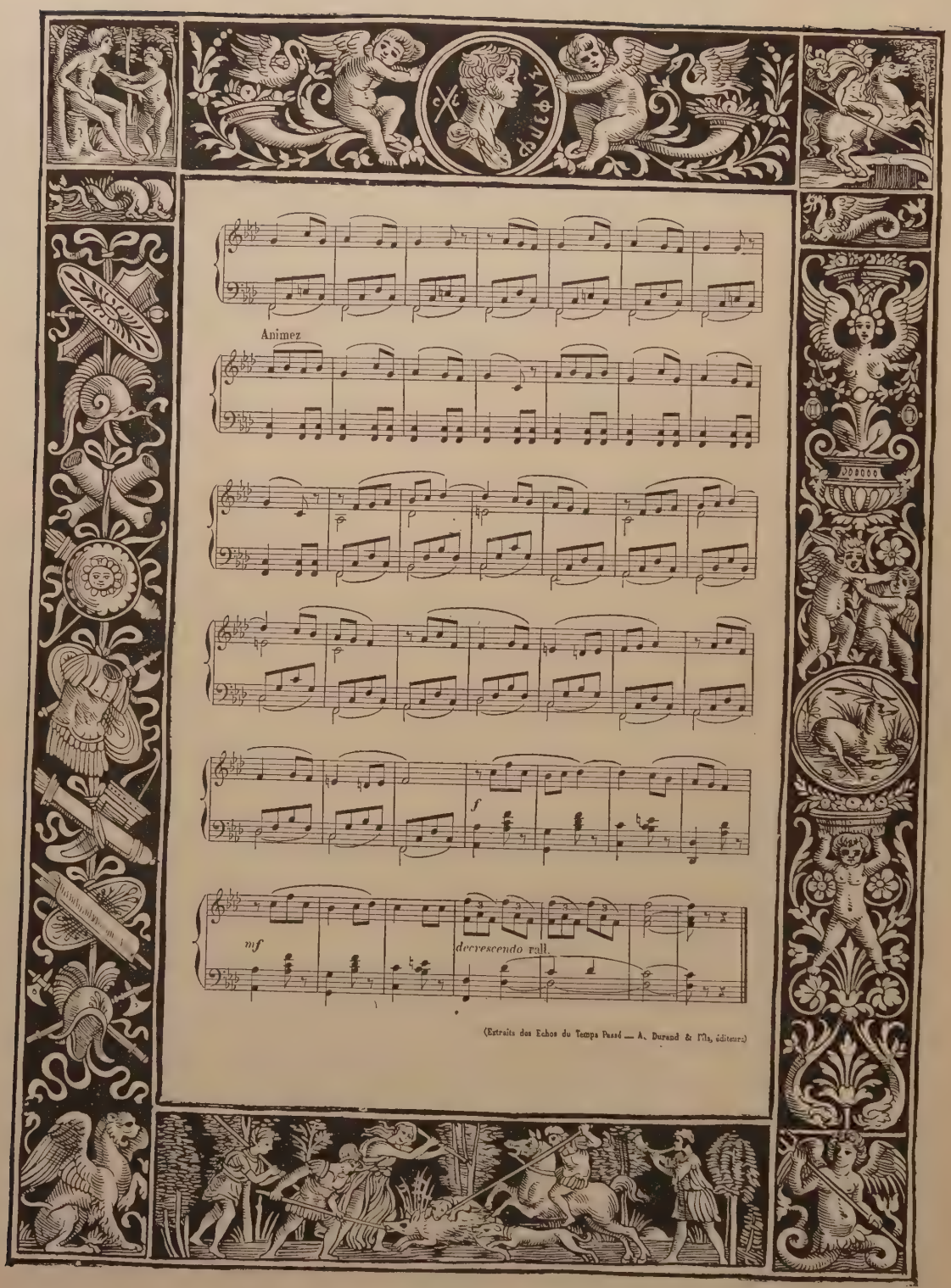
We must not forget the Gavotte Branle, "in which the damosel is not to be lifted, nevertheless she is to be kissed," says Tabourot; adding, in token of its novelty : "Had this Branle existed in my young days, I had not failed to have taken note of it."

The Bocane was fashionable at Court under Louis XIII. and during the Regency of Anne of Austria. According to Piganiol de la Force, its

* Vestris.

LA ROMANESCA





(Extraits des Echos du Temps Passé — A. Durand & Fils, éditeurs.)

inventor was Jacques Cordier, surnamed Bocan, a dancing-master absolutely illiterate, and even ignorant of music. He was crook-shanked and gouty, his hands and feet being distorted by his malady. Yet this poor wretch was the wonder of his age, playing the violin miraculously, and composing charming airs. He taught all the great ladies ; among his pupils were the queens of France, Spain, England, Poland, and Denmark. Charles I. of

THE FOOL'S DANCE
After a Picture by P. Codde in the Hague Museum

England held him in high esteem, heaped presents upon him, and invited him often to his table.

"The Pavane," writes Madame Laura Fonta, "was a noble and beautiful dance, in high favour from about 1530 until the minority of Louis XIV., who preferred the Courante. Historians differ as to its origin : some refer it to Spain, others to Padua.

"The Pavane, although dating, so far as its mimetic movements are concerned, from the thirteenth century, appears to have gradually assimilated the character of the Basse Danse. It was, however, both in its step and its time (which was duple) less grave than the latter ; and it was

undoubtedly an amiable kind of dance, since it permitted at its wind-up 'the stealing of a kiss' from one's damosel, instead of the mere 'discreet ogling' of the Basse Danse."

This majestic Pavane was a dance of courts; all the princely caste of

ANDANTE

Europe adopted it; it was a point of honour to dance the Pavane gracefully. Admiring crowds gathered about the dancers. And it was truly beautiful to see kings, princes, and great lords, draped in fine cloaks tilted up by swords, and queens and princesses in robes of state, held up by maids of honour, advancing to the sound of instruments, and pacing in cadence, rather than dancing, with a pomp and a majesty as of gods and goddesses.

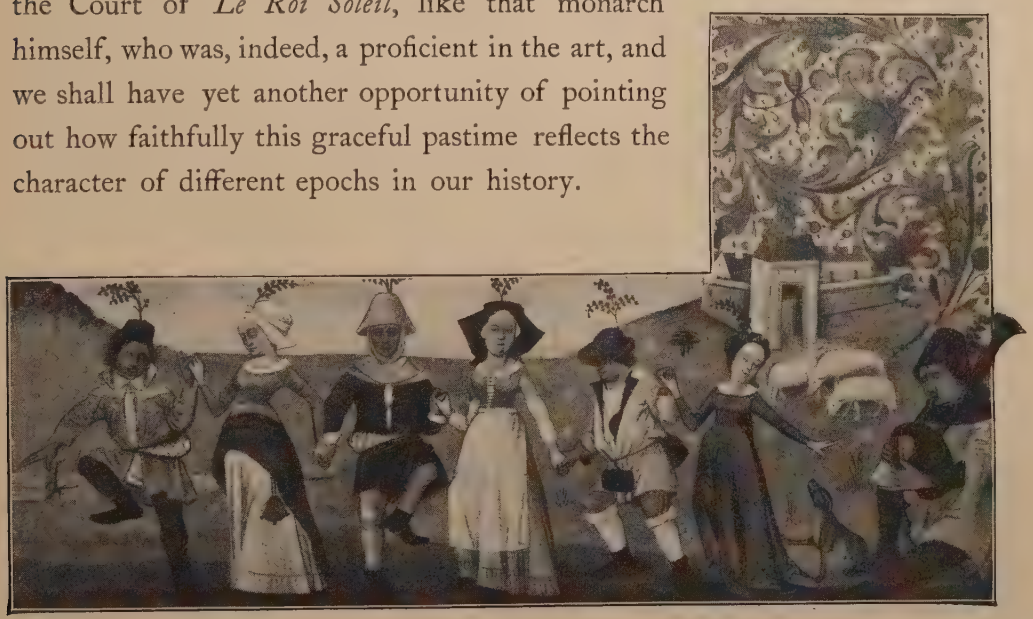
"Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement

Developpera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis ! "

One understands why certain authors derive the name from the Latin *pavo*, peacock; for these dancers recalled the slow strutting of that bird of marvellous plumage as he spreads the glittering sheen of his tail.

Thoinot Arbeau tells how the earliest Pavanes were sung and danced by their performers to the music of tabours, viols, hautbois, and sackbuts, in duple time. Marguerite de Valois, whom Brantôme calls "the sweetest lady on earth," was as supreme in the Pavane as in the Volte. Henry III., too, distinguished himself in this dance, among his minions, at the sumptuous *fêtes* of his Court.

We have noted the various phases through which dancing passed in the Middle Ages, the sixteenth century, and the early years of the seventeenth. We shall see it becoming grave and pompous at the Court of *Le Roi Soleil*, like that monarch himself, who was, indeed, a proficient in the art, and we shall have yet another opportunity of pointing out how faithfully this graceful pastime reflects the character of different epochs in our history.



DANCE OF PEASANTS
From a MS. in the Bibliothèque Nationale

THE MINUET
After a Picture by Toudouze

CHAPTER IV

Dancing in the "Great Century"—Grand Ballets under Louis XIV.—Masked Balls —The Pavane—The Courante—The Gavotte—The Chacone—The Saraband— The Allemande—The Passepied—The Passacaille

CATHERINE DE' MEDICI, Henry IV., and Cardinal Richelieu, passionate admirers of choregraphic spectacles, had encouraged all such displays, and made them fashionable. Louis XIV. supported them even more actively than his predecessors. The continuity of such pageants at his Court and in his capital caused dancing to be finally accepted as one of the habits of

A COURTIER IN THE BALLET OF NIGHT
Performed in 1653

French society. The influence he exercised on the art was strongly felt throughout the eighteenth century, and has persisted to our own times.

There was a great deal of dancing under *Le Roi Soleil.*

"On n'a de plaisir que d'exercer des violons,
Danser un peu de chaque danse,
Et les tricotets d'importance,"

said a rhymer of the day.

Choregraphic spectacles had hitherto been confined exclusively to Courts. Louis XIV., who frequently figured on the stage himself, threw open the doors of the theatre to the public, which soon developed a passion for the new amusement; and, under the impulse given it from such exalted quarters, dancing, no less than the other arts, shone with unparalleled lustre. The ballet developed all sorts of novel combinations and happy audacities, resulting in marvellous effects. Poets and musicians could count most surely on the King's favours by devoting themselves to inventions of this class, as Benserade, Lulli, and even Molière himself discovered.

LOUIS XIV. AS *Le Roi Soleil* IN THE BALLET OF NIGHT
Performed in 1653

The grand *ballet d'action*, which gave rise to a considerable development in theatrical dancing, dominated the choregraphy of the century of Louis XIV. But there was also much dancing of a more intimate kind, Minuets, Gavottes, Courantes, Pavanes, Passacailles, and Passepieds. The middle-classes danced the Pavane, Cotillions, Contredanses, and Brandons; the people affected Branles, Rondes, and the ancient rustic measures.

BALLET DANCER OF THE SEVENTEENTH CENTURY
After a Print in the Bibliothèque Nationale

In 1661, the Royal Academy of Dancing was founded by royal decree. But the appointed members of this new Areopagus took very little interest in it, and their proceedings were chiefly confined to revels in the tavern of *l'Epée-de-Bois*, which they had chosen as their meeting-place.

Besides the ballets introduced in the operas of Lulli and other musicians of the period, a great many ballets were danced at the Tuileries, and others at the Louvre, at Versailles, and at Fontainebleau.

In 1651, when the King was thirteen, he danced in public for the first time in the *Masque of Cassandra*. It was not until 1670 that he ceased to appear on the stage. It is said that the following couplets in Racine's *Britannicus* caused him to discontinue the practice:

"Pour toute ambition, pour vertu singulière,
Il excelle à conduire un char dans la carrière,

A disputer des prix indignes de ses mains,
A se donner lui-même en spectacle aux Romains,
A venir prodiguer sa voix sur un théâtre,
A réciter des chants qu'il veut qu'on idolâtre."

The King generally figured as one of the gods, but he occasionally appeared in a less exalted character. In the *Triumph of Bacchus*, for instance, he took the part of a thief, excited by copious libations.

BALLET DANCER OF THE SEVENTEENTH CENTURY
After a Print in the Bibliothèque Nationale

In the *Ballet of the Prosperity of the Arms of France*, the King played the leading part, and appeared surrounded by his whole Court. This spectacle caused some surprise among the Parisians, who came in crowds to see him.

As was customary in all the Court ballets, the King wore a mask typical of the character represented, after the fashion of the classic stage.*

Father Ménestrier describes this ballet, an extraordinary jumble of the siege of Cassel, the taking of Arras, Flemish topers, Spanish and French soldiers fighting to music, and the gods of Olympus!

* Gardel the elder was the first dancer who appeared on the stage without a mask. Strange to say, this innovation was not much to the taste of the spectators. It persisted however, and two years later, when Gaëtan Vestris was urged to resume his mask, he could not make up his mind to do so.

It would be tedious to enumerate all the ballets given at the Court. Suffice it to say that the King danced in twenty-seven grand ballets, not to mention the *intermezzi* of lyrical tragedies and comedy-ballets.

MLLE. SUBLIGNY
From an old Print in the Bibliothèque Nationale

"Dans des ballets brillants que la France admirait
Entouré de sa cour, lui-même il figurait."

We may instance, as a typical example of such performances, the famous *Ballet du Carrousel*, held on a large open space in front of the Tuileries in 1662. On this occasion, royalty was well represented in the cast. The King danced at the head of the Romans, his brother led the Persians, the Prince de Condé commanded the Turks, and the Duc de Guise the Americans.

In the *Grand Ballet du Roi*, performed at the Louvre in 1664, Mercury, Venus, and Pallas sang a prologue. Cupids, disguised as blacksmiths' apprentices, issued from Vulcan's cave to the clang of hammers. Venus then appeared, showing Mark Antony and Cleopatra in a galley drawn by Cupids, while a naval engagement raged on the horizon. Then came Pluto, carrying off Proserpine, Nymphs, and more Cupids. The gardens of Ceres, and of Armida and Rinaldo appeared in turn. It was one of the most marvellous ballets of the period.

The year following, the poetical ballet of the *Birth and Power of Venus* was given at Versailles. In this, of course, the gods and goddesses appeared in full force.

"Neptune and Thetis, followed by Tritons, who acted as chorus,

A COURT BALLET
After an Engraving by Sébastien Le Clerc in the Bibliothèque Nationale

expressed their pride and delight that a goddess of incomparable beauty, destined to reign throughout the world, should be born in their realm. Neptune began thus :

" Taisez-vous, flots impétueux,
Vents, devenez respectueux.
La mère des Amours sort de ma vaste empire.

THÉTIS

Voyez comme elle brille en s'élèvant si haut,
Jeune, aimable, charmante, et faite comme il faut
Pour imposer des lois à tout ce qui respire.

TRITONS

Quelle gloire pour la Mer,
D'avoir ainsi produit la merveille du monde,
Cette divinité, sortant du sein de l'onde,
N'y laisse rien de froid, n'y laisse rien d'amer.
Quelle gloire pour la Mer !

" Venus then rises from the sea on a throne of pearl, surrounded by Nereids, and is presently carried up to heaven by Phosphor and the Hours. The marine gods and goddesses press forward to see her. The Winds arrive with a rushing sound. Æolus, apprehensive of the destruction they generally work, locks them up in their cave. Castor and Pollux declare that navigation shall henceforth be prosperous, in honour of this birth. Sea-captains, merchants, and sailors rejoice at their appearance. The Zephyrs, who had left the other winds to bring the happy news to earth, announce it first to Spring,

A BALLET DANCER OF THE SEVENTEENTH CENTURY
From a Print in the Bibliothèque Nationale

Frolic, and Laughter, who hasten to devote themselves to the new divinity. Flora and Pales, with a band of shepherds and shepherdesses, swear to obey no laws but hers. The Ballet of the *Birth of Venus* ended here, the second part illustrating her power. The Graces proclaim it, declaring that the sway of the goddess extends throughout the whole world. The rest of this allegory, composed for the late Madame of France, was made up of some dozen *entrées* of Cupids, Jupiter, Apollo, Bacchus, Sacrificing Priests, Philosophers, Poets, Heroes and Heroines subject to Beauty, and the episode of Orpheus seeking Eurydice in hell."

AN ACTRESS DANCING
From a seventeenth century Print in the Bibliothèque Nationale

The Ballet of *Hercules in Love* was given on the occasion of the King's marriage in 1660; it is memorable for its ingenious mechanism.

The first tableau showed a rocky region with a background of sea and mountains. Fourteen rivers under the sway of France appeared reclining upon the mountains. Clouds descended from the sky, and parted near the ground, disclosing fifteen women, symbolical of the fifteen imperial houses from which the royal family of France was derived. These, after performing a stately dance, were again enveloped by clouds, and carried up to heaven. Then mountains, rocks, sky and sea, moon and stars, sang in chorus, praising the King and Queen.

The Ballet of *Cupid and Bacchus*, the music of which was by Lulli, and the dances by Beauchamp, was performed before the ladies of the Court in

1672, by the Master of the Horse, the Duke of Monmouth, the Duc de Villeroy, and the Marquis de Rossey.

On February 14, 1667, Benserade's ballet of *The Muses* was given at Saint-Germain-en-Laye. In this ballet, Molière's *Mélicerte* and *Pastorale Comique* were performed as interludes at first, and were replaced afterwards by his little comedy, *Le Sicilien*. A masque of Moors followed after the comedy, and brought the ballet to a close. Four noble Moors and four Moorish ladies were represented by the King, M. Le Grand, the Marquis de Villeroy, the Marquis de Rossan, Madame Henriette of England, Mlle. de la Vallière, Mme. de Rochefort, and Mlle. de Brancas. A few months later *Le Sicilien* was played at Molière's theatre in the Palais-Royal by the author, La Grange, La Thorillière, Du Croisy, Mlle. de Brie and Mlle. Molière.*

THE BALLET OF THE TRIUMPH OF LOVE
From an old Print in the Bibliothèque Nationale

* On January 20, 1861, this ballet-comedy was revived at the Comédie Française. Lulli's *intermezzi* were replaced by a *Pas-de-trois*, danced by Mlle. Nathan, Morando, and Génat, of the Opera. The dance called the Swallow, which forms part of the ballet, is suggested by Isidore, one of the characters, who asks: "What gratitude do I owe you, if you but change my present slavery to one still harsher, and do not allow me any taste of liberty?" This dance is an imitation of a game played by Greek girls, the tradition of

In the *Triumph of Love*, performed in 1681, women first appeared on the stage. Their parts had hitherto been taken by men. Quinaut and Lulli broke down the tradition, and persuaded some of the greatest ladies of the Court to play, among others, the Dauphiness, the Princesse de Conti, and Mlle. de Nantes.

COMIC DANCER IN PEASANT'S DRESS
From a Print in the Bibliothèque Nationale

Impatience was a comic ballet, composed of a series of disconnected scenes, all bearing upon the title of the piece. It was very curious. Famished persons burnt their mouths in their haste to swallow their soup; fowlers waited in vain by their snares; impatient creditors appeared, litigants, &c. Dupin, who played the part of an owl, recited these verses:

"Mon petit bec est assez beau,
Et le reste de ma figure
Montre que je suis un oiseau,
Qui n'est pas de mauvais augure."

---

which survived till the eighteenth century. (See the letters of André Chénier's mother.) In this game a young girl held a swallow captive. It escaped, she and her companions pursued, and finally recaptured it. At the last performance of the piece, which was given at the Opera on March 19, 1892, during the Franco-Russian *fêtes*, for the benefit of city ambulances and the sufferers in the Russian famine, the Moorish masqueraders were supplemented by four couples of Harlequins, four couples of Louis XIII. pages and waiting-maids, and eight couples of gardeners, male and female. They danced a Rigaudon by Rameau, a Chacone by Lulli, a Sicilienne by Bach, and a Forlane from Campra's *Fêtes Vénitiennes*.

The following couplet occurred in Louis XIV.'s part :

"De la terre et de moi qui prendra la mesure,
Trouvera que la terre est moins grande que moi."

In this series of curious and remarkable ballets we must include that of *The Game of Piquet*, an *intermezzo* in Thomas Corneille's *Triomphe des Dames*, played in 1676.

MLLE. DUFANT
From a Print in the Bibliothèque Nationale

The four knaves appeared first with their halberds, to prepare the stage and place the spectators. Then came the kings, leading the queens, whose trains were borne by slaves. These slaves represented Tennis, Billiards, Dice, and Backgammon, and were dressed in appropriate costumes; the dresses of the kings, queens, and knaves were exactly copied from ordinary playing-cards. They proceeded to dance with their suites of aces, eights, nines, &c., in combinations forming tierces, quarts, and quints; eight champions in the background represented the *écart*, or reserve of cards. Red and black cards then ranged themselves in opposite lines, and finished the ballet by a general dance, in which the colours intermingled.

Sainte-Foix is of opinion that this *intermezzo* was not a novelty, and that Thomas Corneille or his collaborators took the idea from a grand ballet performed at the Court of Charles VII., which suggested the game of piquet. This piece of information is offered to those persons who play piquet every day, unconscious of its origin (Castil-Blaze). There was some idea of reviving this ballet at Angers, in 1892, for the quingentenary of the invention of playing-cards.

All the historical and allegorical ballets of the reign of Louis XIV. were distinguished by the extraordinary complexity of the mechanical contrivances, and a theatrical pomp, a presentment of strange and imposing effects, unprecedented in those times.

BALLON, AN OPERA DANCER OF THE SEVENTEENTH CENTURY
From an old Print in the Bibliothèque Nationale

As we have already shown, the composers of the period were ably seconded by the interpreters of their grandiose conceptions.

La Bruyère compared Pécour and Le Basque, two famous opera-dancers, to Bathyllus of ancient Rome. "He turned the heads of all the women by his airy grace," he remarked of one of them.

Beauchamp, the inventor of choregraphic writing, a consummate artist and learned composer, was Director of the Royal Academy of Dancing, Master and Superintendent of the King's ballets, and afterwards Ballet-master of the Royal Academy. He excelled in lofty and imposing compositions, and often danced himself, side by side with the King.

At a somewhat later date, Dupré (the Great) outshone all his predecessors by the graceful distinction of his steps and the nobility of his attitudes. "It was the rare harmony of all his movements that won for Dupré the glorious title of the God of Dancing," says Noverre in his letters. Indeed, this famous dancer is said to have looked more like a god than a man upon the stage.

At last Ballon appeared, justifying his name by the lightness of his steps.

The balls given by Louis XIV. were very magnificent, but not very enjoyable. Cold ceremonial is the natural enemy of pleasure. The grandest of these balls was perhaps that given on the occasion of the Duke of Burgundy's marriage. "The gallery at Versailles," says an eye-witness, "was divided into three equal parts by two gilded balustrades four feet in height. The middle portion formed the centre, as it were, of the ball, having a daïs of two stages, covered with the most beautiful Gobelins tapestry, at the back of which were placed chairs of crimson velvet, ornamented with deep gold fringe. These were for the King, the King and Queen of England, the Duchess of Burgundy, and the princes and princesses of the blood royal. The three other sides were lined in the front row with very handsome chairs for the ambassadors, the foreign princes and princesses, the dukes and duchesses and great officials of the Crown; other rows of chairs behind these were filled by important personages of the Court and town. To right and left were crowds of spectators, arranged as in an amphitheatre. To avoid confusion, these spectators were admitted through a turnstile, one after the other. There was another little amphitheatre for the King's twenty-four violinists, six hautbois-players, and six flautists.

MLLE. MAUPIN
From an old Print in the Bibliothèque Nationale

"The whole gallery was lighted by large crystal lustres, and a number of branched candlesticks filled with thick wax candles. The King had sent cards of invitation to every one of any distinction, with a request that they should appear in their richest costumes; in consequence of which command,

A FRENCH BALL IN 1682
From an Almanack of that date in the Bibliothèque Nationale

the simplest coats of the gentlemen cost as much as three or four hundred pistoles. Some were of velvet embroidered with gold and silver, and lined with brocade worth no less than fifty crowns a yard; others were of cloth of gold or silver; the ladies were equally splendid, the brilliance of their jewels making an admirable effect in the light.

THE BALLET OF YOUTH, DANCED IN 1680. ONE OF THE LAST PERFORMED IN THE GARDENS AT VERSAILLES
From a Print in the Hennin Collection, Bibliothèque Nationale

"As I leaned on the balustrade opposite the King's daïs, I reckoned the assembly to be composed of eight hundred persons, their different costumes forming a charming spectacle. Monseigneur and Madame of Burgundy opened the ball with a Courante, then Madame of Burgundy danced with the King of England, and Monseigneur with the Queen of England; she in her turn danced with the King, who then took Madame of Burgundy; she then danced with Monseigneur, and he with Madame, who ended with the Duc de Berri. Thus all the princesses of the blood danced in succession according to their rank.

"The Duc de Chartres, who is now Regent, danced a Minuet and a Saraband so beautifully with Madame la Princesse de Conti, that they attracted the admiration of the whole Court.

"As there were a great number of the princes and princesses, this opening ceremony was a long one, making a pause in the general dancing, during which the Swiss guards, preceded by the chief officers of the royal table, brought in six stands, covered with a superb cold collation, including

all kinds of refreshments. These were placed in the centre of the room, and any one was at liberty to eat and drink what he would for half an hour.

"Besides these tables, there was a large room to one side of the gallery, with two tiers of shelves, on which were ranged bowls full of everything one could imagine to make up a superb collation, enchantingly served. Monsieur and several ladies and gentlemen of the Court came to see this, and to take refreshment; I also followed them. They only took a few pomegranates, lemons, oranges, and some sweets. As soon as they had gone, the public was admitted, and in a moment everything had disappeared.

A LADY OF QUALITY DANCING

"In another room were two large *buffets*, one with all kinds of wine, and the other with various liqueurs and cordials. The *buffets* were railed off by balustrades, and from behind these a great number of officers of the buttery were ready to serve to any one whatever he wanted during the ball, which lasted till morning. The King went to supper at eleven with the King and Queen of England the Queen, and the princes of the blood; while they were away, only grave and serious dances were performed, in which the grace and nobility of the art were shown in all their beauty."

Masked balls, which were very fashionable in the reign of Louis XIV., did not begin till after midnight. Most of them differed from Court balls by the greater liberty of manners allowed, which by no means destroyed their

beauty. If any one at this period wished to go to a ball, but not to dance, he simply wrapped himself in a large cloak. The ladies put on a scarf. This convention was nearly always respected, though sometimes the ladies tried to pull off a refractory cloak, and force the wearer to change his mind. It was a great triumph if their efforts were successful.

The Pavane, the noble dance of Henry III.'s Court, or the *grand bal*,

DANCE OF FLEMISH PEASANTS
From a contemporary Print after Jan Miel

as it was formerly called—which had taken the place of the Basse Danse on great occasions—still survived at the Court of Louis XIV. It was not, however, that spoken of by Tabourot: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly, with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty. . . ."

It is the Pavane, he says again, "which our musicians play at the wedding ceremony of a girl of good family, . . . and the said Pavane is played by hautbois and sackbuts, and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards."

For more than a century the principal dancers of the grand ballet had

PEASANTS DANCING IN A FLEMISH TAVERN
After a Picture by Teniers

made their entrance to the tune of the Pavane. And it was not only a favourite in theatres and at the Court, but the delight of the French middle classes. The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the lord and the lady advanced in solemn cadence. . . . Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house. To amuse the onlookers, a Gaillarde was sometimes danced after the old-fashioned Pavane.

The Pavane was above all things a ceremonial dance.*

After having gone through various modifications which gradually altered its primitive character, this dance became altogether pretentious under Louis XIV. and finally disappeared.†

The great monarch himself preferred the Courante, which had been very

FLEMISH KERMESS
After a Picture by Teniers in the Munich Pinacothek

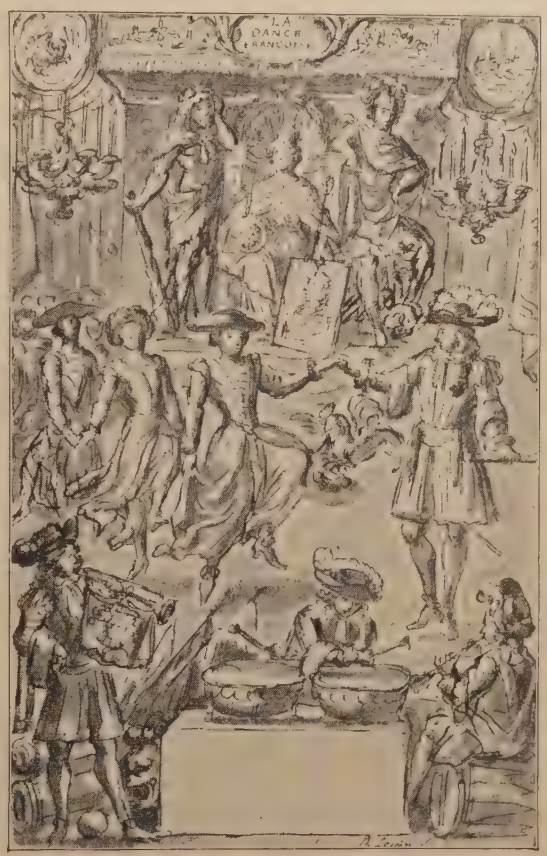
fashionable in the sixteenth century. It was one of the oldest figure dances. Tabourot has described a little ballet scene which, in his youth, served as an introduction to this dance :

* "It serves as an opportunity for kings, princes, and lords to show themselves on solemn occasions in their robes of state, when they are accompanied by their queens, princesses and ladies, their long trains often carried by young girls. The Pavane also serves to usher in a masquerade of triumphal cars of gods, goddesses, emperors, &c.

"The Pavane may be played on spinets, flutes, hautbois, and like instruments, and may even be danced to singing, but the rhythmic beating of a small drum helps wonderfully in making the different movements."

† It is interesting to see the theory of the Pavane transcribed by Professor Desrat, the music re-arranged by Signoret. (Borneman, publisher, 15 Rue de Tournon.)

"When I was young, the Courante took the form of a game or ballet; three young men chose three girls, and, placing themselves in a row, the first danced with his partner, and then led her to the other end of the room, returning alone to his companions; the second did the same, then the third; and when the third returned, the first went to fetch back his partner, making desperate signs of love; the damosel refused him her hand, or turned her back upon him; the young man then returned to his place, pretending to be in despair. The two others did the same. At last they all went together to their damosels, each one to his own, kneeling down and begging, with clasped hands, for mercy. The three damosels then yielded, and all danced the Courante together."



FRENCH DANCING
After a seventeenth Century Drawing in the Bibliothèque Nationale

The gravity and stateliness of this dance had caused it to be adopted in the Court receptions and the houses of the nobility. The Philidor collection contains many Courantes danced before Henry II., Charles IX., and Henry III. Cahuzac tells us that Louis XIV. danced it perfectly. The drama of the day is full of allusions which testify to its popularity.

"Pécour gives him lessons in the Courante every morning," says Regnard.

"Our dear Baptiste (Lulli) has not seen my Courante," says Molière.

Littré says that the Courante began by bows and curtseys, after which

the dancer and his partner performed a step of the Courante, or rather a set figure, which formed a sort of elongated ellipse. This step was in two parts : the first consisted in making a *plié relevé*, at the same time bringing the foot from behind into the fourth position in front by a *pas glissé* (that is, sliding the foot gently forward along the floor), the second consists of a *demi-jéte* with one foot, and a *coupé* with the other foot.

"This shows," he adds, "that the Courante was rather a march or walk, full of stately poses, than a dance, for the feet never left the floor."

The Courante step was very like that of the Minuet. It is a purely French dance, of backward and forward steps, which have been assimilated to those of the Spanish Seguidilla.

The Gavotte of Louis XIV.'s reign reappears with Marie Antoinette, and again after the Revolution.

The origin of the Chacone is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the Court of Philip II., and modified by Castilian gravity. The Chacone, a complicated dance, better suited to the theatre than to general society, was distinguished by its grand style and its artistic character. It was in great favour as a ceremonial dance at the Courts of Louis XIII. and Louis XIV.

Most of the grand operas concluded with the Chacone. Its varied and charming music admitted of the arrangement of all kinds of *tableaux vivants*, while the solo dancer executed its steps with precision and skill. As late as the eighteenth century, Gaëtano Vestris had a great success in the Chacone. His master, the celebrated dancer Dupré, distinguished himself in Rameau's Chacones. Jean-Etienne Despréaux compared this dance to an ode :

> "De l'ode la Chacone à l'éclat, l'énergie ;
> Elèvant jusqu'au ciel son vol audacieux,
> La Chacone sans doute est la danse des dieux. . . ."

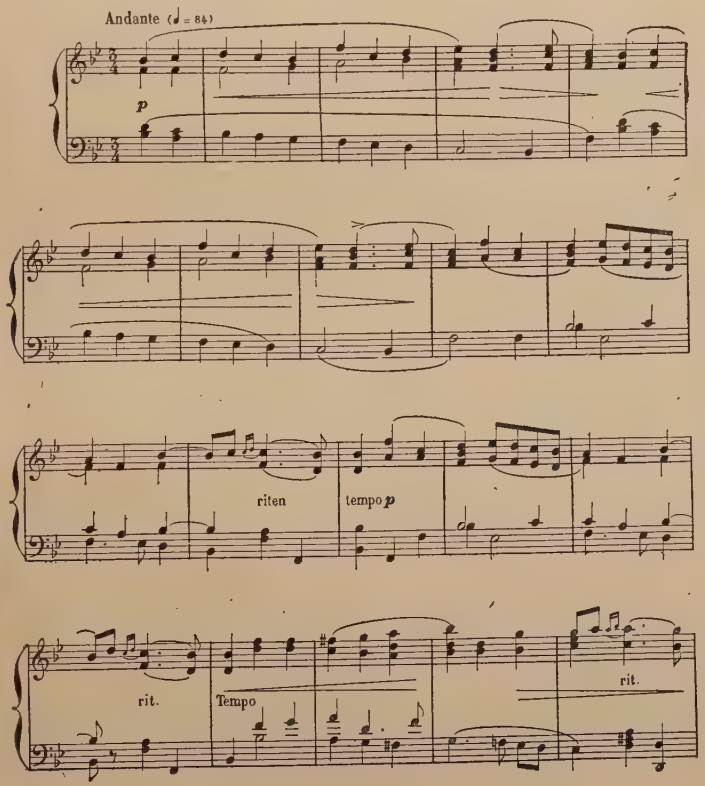
The Saraband, which comes from Spain, was a noble and impassioned dance.

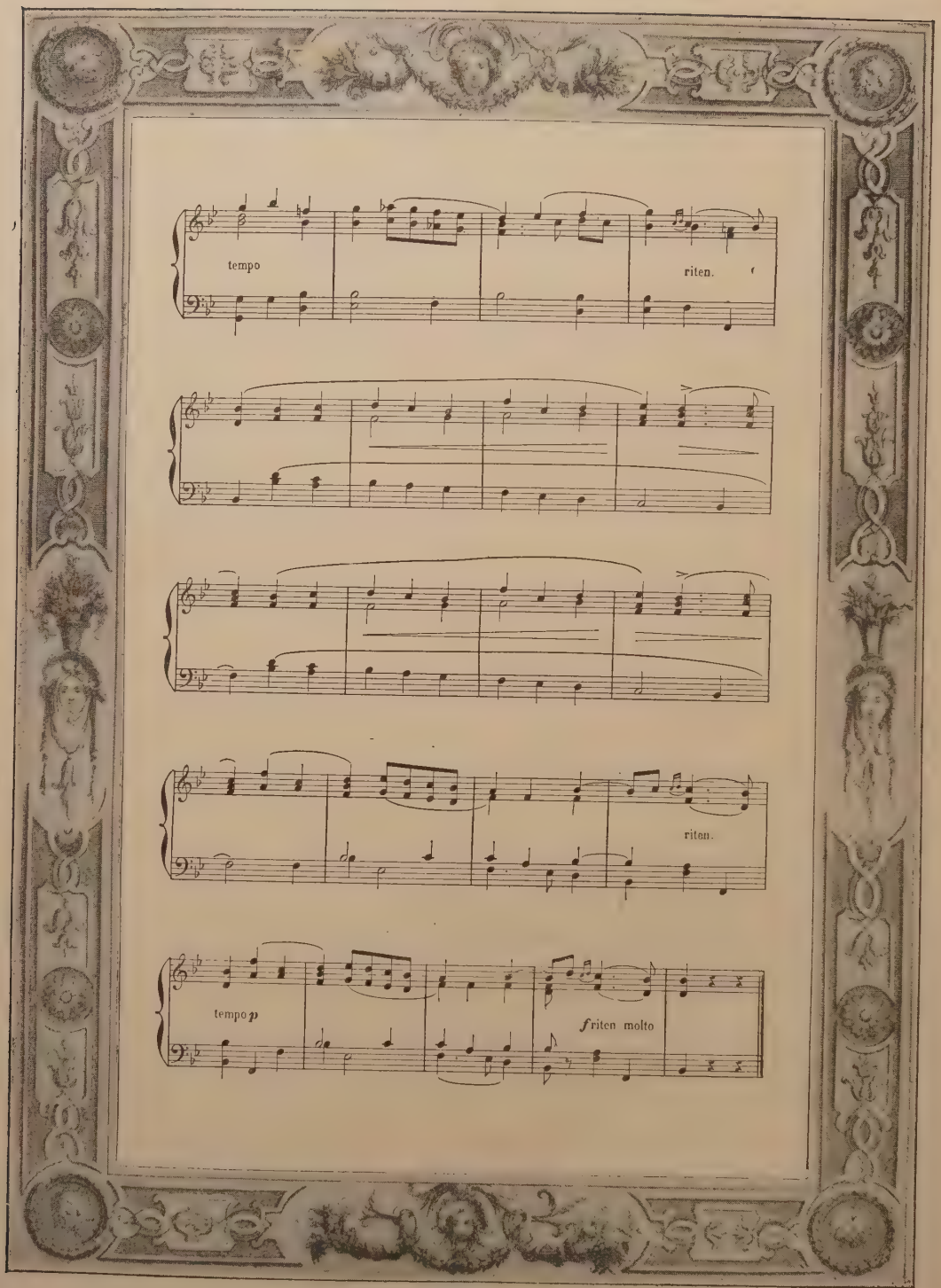
A number of Spanish authors of the sixteenth century discussed the origin of the *Zarabanda*. It appeared for the first time, they say, towards 1588, at Seville. The historian Mariana regrets the frenzy which seems to possess every one when the Saraband is danced, calling it *el pestifero bayle de Zarabanda*—that pestiferous dance, the Saraband.

Roybet. The Saraband

LE CARNAVAL

SARABANDE

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According to Gonzales de Salas, who wrote in the seventeenth century, a distinction was made in Spain between Danzas and Bayles. Danzas were composed of grave, solemn, measured steps, the arms never sharing in the action. Bayles, on the contrary, from which the majority of the Spanish dances were derived, were dances in which the entire body took part.

The Saraband was the most popular of all the Bayles; it was generally danced by women, to the guitar. Sometimes flutes and harps sustained the notes of the guitar, and accompanied the song and dance. Dancers sometimes performed the Saraband, accompanying themselves with guitar and voice.

The enormous success of the Saraband extended beyond the Pyrenees. It was the triumph of Ninon de l'Enclos; the Duc de Chartres and the Princesse de Conti also excelled in it.

The Saraband was also in high favour at the Court of Charles II. of England. This King, the grandson of Henry IV. and the son of one of the most typically French of princesses, graduated in all the elegancies of the French Court during his years of exile from his kingdom, to which he returned almost more French than the French. A curious document in this connection is the picture by Janssens der Tanzer at Windsor, in which he appears at a ball given at the Hague on the eve of his restoration (p. 133).

An Italian named Francisco composed the air of one of the most celebrated Sarabands. The Chevalier de Grammont wrote as follows on this subject: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed."

Such was the enthusiasm excited by these airs, that Vauquelin des Yveteaux actually wished to die to the sounds of the Saraband, "so that his soul might pass away sweetly." He was eighty years old!

But the popularity of the Saraband died out after the seventeenth century. Jean-Jacques Rousseau says that in his time it was never danced, except in a few old French operas.

The Minuet, on the other hand, was the special dance of the Court of Louis XV., though Louis XIV. had danced several Minuets, the music of which Lulli had composed expressly for him.

The Allemande was a very old dance, rather heavy in style. It was

danced in 1540 at the *fêtes* given by Francis I. to Charles V. One of the peculiarities of this dance was that the dancer held his partner's hands through all the turns and evolutions.

Tabourot says: "It can be danced by a large company, for, as you are

THE ALLEMANDE
From an Engraving by Caldwell after Brandoin

holding your partner's hand, many others can place themselves behind you, each one holding his own partner, and walking forward and retreating in duple time, three steps and one pause (the foot raised), without a hop. When you have walked to the end of the room, you turn, without loosing your partner's hands. The others follow in time, and when the musicians have finished this first part, every dancer stops and faces his partner, beginning as before for the second part. The third part or figure is also danced in duple time, but faster and more lightly, with little hops, as in the Courante."

"In dancing the Allemande," observes one author, "the young men

CHARLES II. AND MARY OF ORANGE DANCING AT A BALL AT THE HAGUE ON THE EVE OF THE RESTORATION

After a Picture by G. Janssens at Windsor Castle

often steal the ladies, carrying them off from the partners who hold them, and he who is thus forsaken tries in his turn to seize another lady. But I do not approve of this style of dancing, as it may cause quarrels and disagreements."

The Allemande was in favour up to the end of the eighteenth century.

It has another special feature—it is executed by a great number of persons, directed by a single couple. It may therefore be considered a sort of Branle. The description given by Thoinot shows that it is somewhat like the English Sir Roger de Coverley, a dance in which the partners are placed opposite each other in parallel lines. A couple advances, followed by the rest, and, after having walked to the end of the ball-room, all come back and turn, still retaining their partners. The music of the first Allemande is given in the *Orchésographie*, with a description of the steps. The old and the modern Allemandes are not at all the same; both dance and music differ essentially. Pécour, the celebrated dancing-master of the Opera under Louis XIV., has left us the music of the Allemande in Magny's *Chorégraphie*, a measure in $\frac{6}{8}$ time—fairly lively for those days. The principal steps are borrowed from the Courante and the Gaillarde. The two dancers advance down the room, and separate in turning, one to the right, the other to the left; after a few steps they unite again in the centre, separating once more, and walking alone down the sides. The gentleman in one angle and the lady in the opposite angle execute a few steps that form a square; they then meet again and take their first places to finish (Desrat).

The Passepied, a figure dance originating in Brittany, as is supposed, was a favourite for a long time at the Court, in spite of its quick, rhythmical movement in triple time.

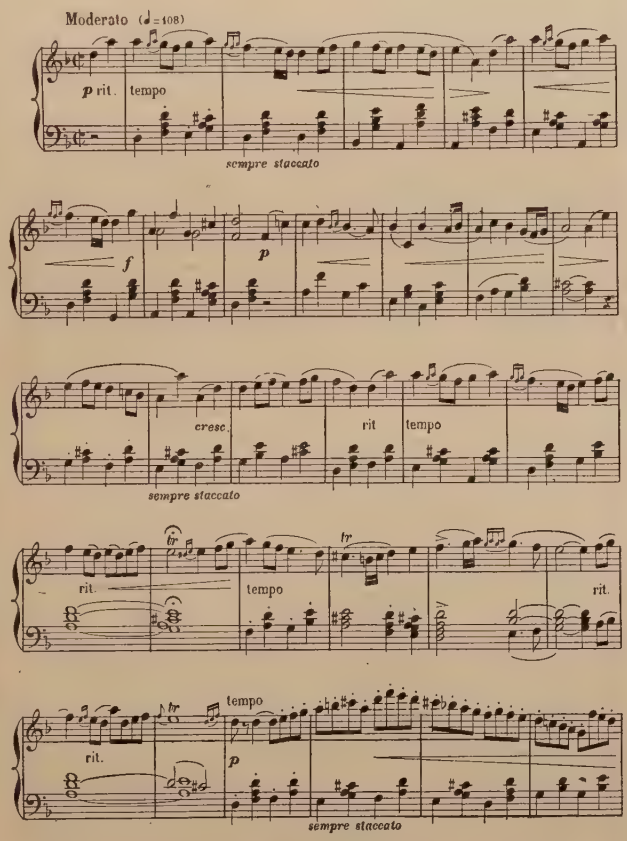
Madame de Sévigné danced the Passepied at the festivities held at the meeting of the Estates in Brittany. Her daughter, Madame de Grignan, one of the best dancers of the day, was also fond of this dance.

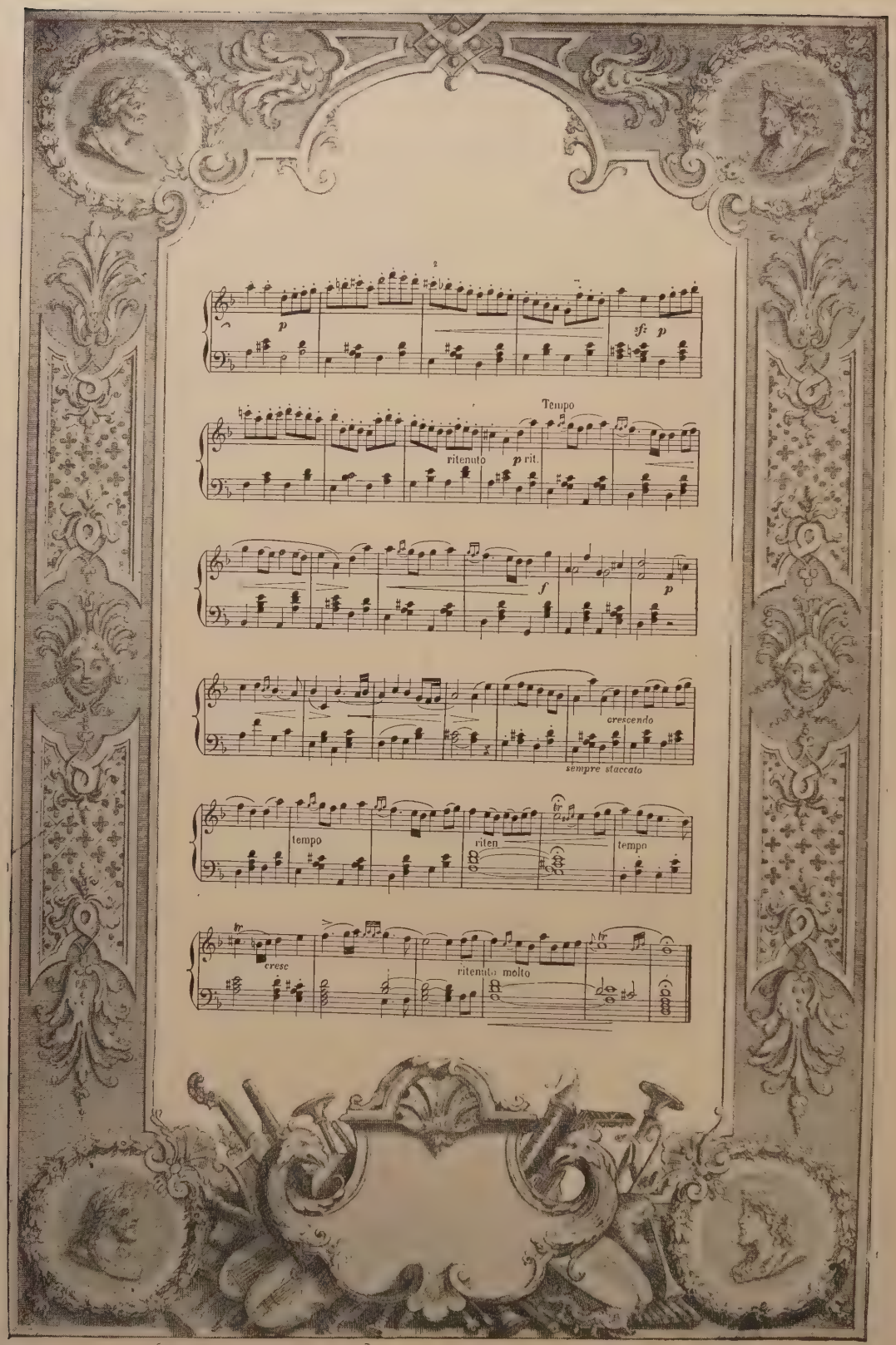
The Passepied was a sort of lively Minuet. Noverre, in his letters, speaking of Mademoiselle Prévost, of the Opera, mentions how gracefully she danced the Passepied:

"Le léger Passepied doit voler terre à terre."

"The Passacaille," says Professor Desrat, "came from Italy." Its slow

GAVOTTE DU BALLET DU ROI

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grave movement, in triple time, was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character."

These, if we exclude ballets, were the principal dances in favour in the Great Century.

BALLET DANCERS OF THE EIGHTEENTH CENTURY
From Print in the Hennin Collection, Bibliothèque Nationale

MADAME COCHOIS DANCING
After a Picture by Pesne in the Berlin Museum

CHAPTER V

Dancing under Louis XV.—Painters of Fêtes Galantes—Mademoiselle Sallé—La Camargo—The Minuet—The Passepied—Noverre and the Ballet—Gaëtan and Auguste Vestris

ART, at the close of the seventeenth century, was full of vague aspirations towards new developments. The opening of the eighteenth century was marked by a reaction against the majestic solemnity, the monstrous etiquette, and the official piety that had prevailed during the later years of the *Grand Monarque*. The art of the new era inclined to artificiality; but it had a peculiar and distinctive charm. Painters sought inspiration in love and joy, in sylvan delights, in dainty idylls. The influential classes were less ostentatious and more refined than in the seventeenth century. The nobles

still ruled society, but great financiers began to patronise dawning talent, and to encourage the growth of a luxurious elegance.

It was a reign of daintiness and of taste, of a very fine-spun taste, of a daintiness perhaps a trifle mincing and affected. Pictorial art lacked energy and deep feeling—lacked greatness, in a word; but it was pretty, it was seductive. Decorative art was charming. On the walls of the rooms, between the windows, long mirrors were embayed in finely voluted woodwork. Pearly tinted boudoirs and drawing-rooms, scented with ambergris and benjamin, and gay with garlands of painted flowers, displayed frail serpentine caprices of ornamental carving, furniture of the school of Boule, and Vernis-Martin panels — vivid, glowing like flower-beds, islanded in gold. Workers in precious metals designed graceful, multicurved ornaments. Miniatures were enshrined in priceless cases. Ladies affected gauzy tissues, bedecked with mauve ribbons and bouquets; they put patches on their cheeks and carmine on their lips, and cased their dainty feet in high-heeled shoes.

A DANCER IN PEASANT COSTUME
After Aug. de St. Aubin

MLLE. SALLÉ
From a Print in the Bibliothèque Nationale

There was a passion for painters who could fix the gala life of this elegant time on canvas. Such were Watteau (already famous at the end of Louis XIV.'s reign), Lancret, and Boucher. Much of their work was inspired by the theatre, at that time the delight of the whole nation. Watteau, who was the incarnation of his age, dressed his characters in the most elegant costumes, decking them out in ruffles and *jabots*. He was the creator of *The Embarkation for Cythera*. From the palette of Boucher, the king's painter, flowed an unending stream of Loves and roses, exquisitely in keeping with the delicate panelling, water green, pale blue, ivory relieved by gold, in which they were set. Boucher and Watteau filled the boudoirs of the day with pictures of curly sheep led in green pastures by be-ribboned shepherds and shepherdesses. Lancret painted graceful courtiers dancing the Minuet with dream-women, on flowery lawns, in a setting of rose and azure hillsides. Latour, the pastellist, the lover of a dancer, was inspired, unwittingly perhaps, by the gauze of his mistress's skirts; and modelled his portraits in diaphanous tones, fresh and dewy as the dawn.

A DANCING LESSON
After Pietro Longhi

Dancing followed the new impulse of the other arts. The cold and majestic Pavane gradually made way for the graceful and noble Minuet, the rapid Passepied, the lively Gavotte. The ballet yielded to the same inspiration—in its pursuit of elegance, in the variety of its steps, of its

A. Watteau. The Pleasures of the Ball

attitudes, of its grouped combinations. Noverre appeared, and attained undeniable success in a hundred ballets.

And two women, two dancers, Mademoiselle Sallé and Mademoiselle

L'AMOUR AU THÉÂTRE FRANÇAIS
From a Print after Watteau in the Bibliothèque Nationale

Camargo, stand out in graceful silhouette against the rosy background of the eighteenth century.

Voltaire apostrophises them thus:

"Ah! Camargo, que vous êtes brillante!
Mais que Sallé, grand Dieu, est ravissante!
Que vos pas sont légers et que les siens sont doux!
Elle est inimitable et vous êtes nouvelle!
Les nymphes dansent comme vous,
Et les Grâces dansent comme elle!"

Mademoiselle Sallé knew how to give expression to her dancing, but

she disliked very rapid measures and choregraphic eccentricities, and would never attempt them.

She was idolised. The huge crowds that pressed about the doors of the theatre fought for a sight of her. Enthusiastic spectators, who had paid great sums for seats, had to make their way in with their fists. Upon her benefit appearance in London, at the close of the piece, purses filled with guineas and jewels were showered on the stage at her feet. The Cupids and Satyrs of her troupe, keeping time to the music, picked up this spontaneous tribute. On this memorable night, Mademoiselle Sallé received more than two hundred thousand francs, an enormous sum for that time.

As to Mademoiselle Camargo, she revealed the bent of her genius almost in her cradle. It is said that on hearing a violin played when she was but ten months old, she moved to it so excitedly, and yet so rhythmically, that those who saw her prophesied that she would be one of the first dancers of the world.

Born in Brussels, she was the daughter of a dancing-master. Her grandmother was of the noble Spanish family of Camargo, which had given several cardinals to the Sacred College.

In her tenth year, the prediction called forth by the incident of the violin entered upon fulfilment. She was sent to Paris by the Princesse de Ligne, who had remarked her extraordinary talent, and became the pupil of Mademoiselle Prévost, the famous performer of the Passepied. Three months later she made her *début* at Rouen. At sixteen she appeared at the Opera, in the *Caractères de la Danse*, with unparalleled success. Nimble, coquettish, light as a sylph, she sparkled with intelligence. "She added," says Castil-Blaze, "to distinction and fire of execution, a bewitching gaiety which was all her own. Her figure was very favourable to her talent: hands, feet, limbs, stature, all were perfect. But her face, though expressive, was not remarkably beautiful. And, as in the case of the famous harlequin Dominique, her gaiety was a gaiety of the stage only; in private life she was sadness itself."

When she danced, people fought for places at the doors of the Opera as they had done to see Mademoiselle Sallé. Disputants wrangled fiercely as to her merits; novelties in fashion took her name; a shoemaker made his

fortune out of her—the most elegant ladies of Paris demanded to be shod *à la Camargo*. Introduced at the Tuileries by the Marquise de Villars, she was received with an ovation. This splendid triumph awoke the jealousy

A DANCE UNDER A COLONNADE
After a Picture by Watteau in the New Palace, Berlin

of Mademoiselle Prévost, who discontinued her lessons, and even intrigued against her brilliant pupil. La Camargo then put herself under the instructions of the celebrated dancer, Blondi.

In spite of her successes, she had to resign herself at first to be a mere

figurante in the *corps de ballet.* One night, however, Dumoulin, nicknamed the Devil, was to have danced a *pas seul.* Something occurred to retard his entrance, although the musicians had struck up his tune. A sudden inspiration seized the Camargo (who was one of a troupe of attendant demons), and quitting her place, she executed Dumoulin's dance with diabolica energy before an enthusiastic audience.

DANCING ATTITUDES
After an Engraving by Gravelot in the Bibliothèque Nationale

La Camargo brought about an absolute revolution in opera by her fanciful and ingenious improvisations. The conquest of difficulties of execution delighted her. She offended the upholders of the classic tradition, who sang of her as :

"Cette admirable gigotteuse,
Grande croqueuse d'entrechats."

But they were wrong about these *entrechats* (of which La Camargo "cut" the first in 1730).* She crossed her feet in the air four times only ; thirty years later Mademoiselle Lamy of the Opera crossed hers six times ; and, later still, eight crossings were achieved.

"I have even seen a dancer cross sixteen times," writes Baron, "but don't suppose I admire such gymnastics, or your pirouettes either."

The Comte de Mélun carried off the young dancer when she was eighteen years old. La Camargo had made it a condition that she should be accompanied by her little sister! Their father, Ferdinand de Cupis de Camargo, petitioned Cardinal de Fleury that the Count should be made to marry the elder girl and portion the younger.

Mademoiselle Camargo had certainly no vocation for marriage. She soon left the Count for his cousin, Lieutenant de Marteille. This brilliant officer was eventually killed in Flanders, when his mistress was

* "In the *entrechat*, the dancer springs up, crossing his feet several times in the air."—(Professor Desrat.)

so profoundly affected as to retire from the stage for six years. She quitted it finally in 1741, and lived in seclusion till her death.

"Her neighbours and friends regretted her as a model of charity, of modesty, and of good conduct," says one writer. "She was granted the

A CARNIVAL DANCE
From a Print after Tiepolo in the Bibliothèque Nationale

honours of a 'white,' or maiden's, funeral. She had had, however, many lovers, among whom were the Duc de Richelieu and the Comte de Clermont, to whom she had borne two children. But she was remembered only as the grave, sweet woman whose last years had been spent in loneliness and meditation."

Opera-balls were inaugurated in the early days of the Regency, and with such success that three took place every week throughout the carnival. The theatre-buildings then formed part of the Palais-Royal. On ball-nights, the auditorium was converted into a saloon eighty-eight feet long; the boxes were adorned with balustrades draped with costly hangings of the

richest colours. Two buffets, one on each side, separated the boxes from the space set apart for the dancers. These *fêtes* were arranged on a scale of the most luxurious magnificence; "the room was lighted by over three hundred large wax candles, to say nothing of the tapers and lamps, arranged in the wings. The orchestra was composed of thirty musicians, fifteen at

BALL COSTUMES OF THE EIGHTEENTH CENTURY
From a Print in the Bibliothèque Nationale

each end of the ball-room. Half an hour before the ball began, the musicians assembled in the Octagon room, with kettledrums and trumpets, and gave a concert, performing the great symphonies of the best masters."

In connection with these balls, G. Lenôtre describes an adventure of which Louis XV. was the hero.

"On Shrove Tuesday of 1737," he says, "we find in Barbier's *Journal* that Louis XV. came from Versailles *incognito* to the opera-ball. The Duc d'Ayen had supped with the King, who said nothing of the project. After the Court had retired, the King, attended by a footman, went up to the Duke's apartments. D'Ayen had gone to bed. The King knocked.

The Duke inquired who was there. 'It is I.' 'I don't know who you

A DANCE IN A PARK
After a Picture by Watteau in the Edinburgh Gallery

mean. I am in bed.' 'It is I, the King.' The Duke, recognising the King's voice, hastened to open the door. 'Where are you going, Sire, at

this hour?' 'Dress yourself at once.' 'Allow me to ring, I have no shoes.' 'No,' replied the King, 'no one must come.' 'But where are we going?' 'To the Opera Ball.' 'Oh, very well!' said the Duke; 'let me find the shoes I have just taken off.' When he was dressed, they descended into the courtyard. The King, who had not put on his blue ribbon, took the Duke's arm to pass the sentries. The latter made himself known. 'It is I, the Duc d'Ayen.' 'I have the honour of knowing you perfectly well, Monseigneur,' said the guard.

"They got through, and went to the carriages that were waiting for them in the street. Relays had been posted at Sèvres since six o'clock in the evening.

"The King wore a blue costume, with a rose-coloured domino. He got out of his carriage in the Rue Saint-Nicaise, and with his eight companions, all, like himself, in dominoes, made his way to the Opera House. By some mistake, only seven tickets had been taken, so they were stopped at the door, where they paid two crowns of six francs to be allowed to go in all together. The King remained for over an hour and a half, unrecognised by any one. He enjoyed himself greatly, and mixed freely with the crowd. He did not take the road to Versailles again till six o'clock in the morning.

"But he had to pass through the private apartments, which were shut up and guarded. They knocked. A sentry of the bodyguard demanded who they were. The reply was: 'Open at once. It is the King.' 'The King is in bed, and I shall not open the door or allow you to pass, whoever you may be.' They had to wait and get a light. The sentry then recognised the King. 'Sire, I beg your pardon, but my orders are to let no one pass; therefore, have the goodness to cancel my instructions.'"

"The King," says Barbier, "was much pleased by the sentry's precision."

"The courtiers of Henry II., the cruel associates of Charles IX., the favourites of Henry III., the warlike nobles of Henry IV., the flatterers of the Cardinal Minister, the great men of Louis XIV.'s Court, the rakes of the Regency -all alike danced the unbending Haute Danse," says Élise Voïart. Gayer measures were only permitted at the end of a ball.

The Minuet, a dance of little steps, as the name indicates, had come

MAY-POLE DANCE PERFORMED AT VERSAILLES DURING THE CARNIVAL OF 17[illegible]

From a Print after A. de St Aubin in the Bibliothèque Nationale

from Poitou, where it contrasted sharply with the clog-step of the Branle Poitevin. At first a gay and lively dance, simple, yet not without distinction, it soon lost its original vivacity and sportiveness, becoming grave and slow, like other fashionable Court dances.

BALLET DANCERS
After a Print in the Hennin Collection, Bibliothèque Nationale

It was in this denaturalised Minuet that Louis XIV. excelled. Pécour, the great dancer, gave a new vogue to the Minuet by restoring some of its original charm.*

But the golden age of the Minuet was the reign of Louis XV., when this dance held the foremost place. It was the fashion then both at the Court and in the city.

The Court Minuet was a dance for two, a gentleman and a lady. It was danced in moderate triple time, and was generally followed by the Gavotte.†

BALLET DANCERS
After a Print in the Hennin Collection, Bibliothèque Nationale

The Minuets most memorable in the annals of dancing are the Dauphin's Minuet, the Queen's Minuet, the Menuet d'Exaudet, and the Court Minuet.

In his *Dictionnaire de la Danse* Compan dilates at some length upon

* "The characteristic of this dance is a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances."—(*Grande Encyclopédie.*)

† "The Minuet consists of three movements and a step on the point of the foot. The first is a *demi coupé* of the right foot and one of the left. The second is a step taken on the point of the right foot, both legs straight at the knee. In the third, at the end of the last step, you drop the right heel gently on the floor, so as to permit a bending of the

the Minuet. He tells how in "set" balls, a king and queen were

THE CONTREDANSE
From a Print after Watteau in the École des Beaux Arts

appointed, who opened the dance. The first Minuet over, a fresh cavalier was chosen by the queen. This gentleman, when he in his turn had danced

knee, which movement causes the left leg to rise; it passes to the front with a *demi coupé échappé*—which is the third movement of the Minuet and its fourth step.

"The true step of the Minuet is composed of four steps, which nevertheless by their connections (to use the technical word) are but one step.

"There was another and easier method of executing the Minuet. Bringing the left foot in front, let it support the weight of the body; and bring the right foot close to the left in the first position. This right foot is not, however, to touch the ground; the right knee is bent a little, so that the foot is clear of the floor. Next, with this right knee sufficiently bent, the right foot is brought to the front, in the fourth position, and the body raised on the toes, both legs being straightened one after the other. Then, in its turn, you allow the right heel to support itself on the floor (without putting the left down), and you bear with the weight of your body upon the right foot, and pass the left foot forward (just as you

his Minuet, escorted the queen back to her place and, bowing, inquired her pleasure as to her next partner. The queen having pointed out the partner of her choice, her late cavalier went in search of him, and, bowing low, requested him to dance.

BARBARA CAMPANINI, CALLED LA BARBARINA
After a Picture by Pesne in the Palace, Berlin

The Minuet was introduced into opera-ballet. "Composers introduced its airs in sonatas, duets, and other musical pieces, as they had formerly done with the Jig and the Gavotte," says Vestris. "But of all these," he adds, "the Minuet alone was long-lived. Indeed it is still introduced in symphonies."

As we have seen, the Minuet was the fashionable dance, the Passepied and the Gavotte claiming a fair share of popularity as well.

We have already spoken of the Passepied.

As to the Gavotte, it was popular under Louis XV.; but it was supreme under Louis XVI., and we shall consider it later on in the height of its glory.

In 1745, Rameau introduced the Contredanse in ballets. It was so favourably received that it at once superseded the Bourrée, the Minuet, and the Cosaque, and even temporarily eclipsed the ambitious Gavotte.

formerly did with the right) to the fourth position. Then you raise yourself upon this left foot and walk the two remaining steps on the toes, the first step being on to the right point, the second on to the left again—but at the last you must drop once more on the left heel, so as to start again firmly."—(Vestris.)

Compan says:

"The number of bars in each of these repetitions should be four, or some multiple of four, for this is needful to the due execution of the Minuet step. And care should be taken by the musicians to emphasise each division by a noticeable drop in the music, so as to aid the ear of the dancer, and keep him in time."

There are divers other Minuet steps, such as the Minuet Backwards, and the Sideways or Open Minuet; but these are mere variants upon the standard dance.

Mademoiselle Camargo
after Lancret – New Palace, Berlin

The majority of writers derive the French word Contredanse from Country Dance. If we accept this etymology, the Contredanse was of English origin. It bears some resemblance to our modern Quadrille.

Pécour, Beauchamps, Dupré, Feuillet, Desaix, and Ballon make up a

THE OLD AGE OF A PRINCE
After a Picture by Rossi
By permission of Messrs. Boussod Valadon and Co.

brilliant constellation of composers and choregraphers at this period. But, notwithstanding their renown, they diverged but little from the old routine, and effected no thorough-going reform of ballet-opera or of operatic entertainments. Every opera had Passepieds in its prologue, followed by Musettes in the first act, by Tambourins in the second, and by Chacones and Passepieds in the acts following. Such was the consecrated formula, upon which no one dared to innovate. "These matters," says Baron, "were decided, not by the development of the opera, but by considerations quite apart from this. Such and such a dancer excelled in Chacones,

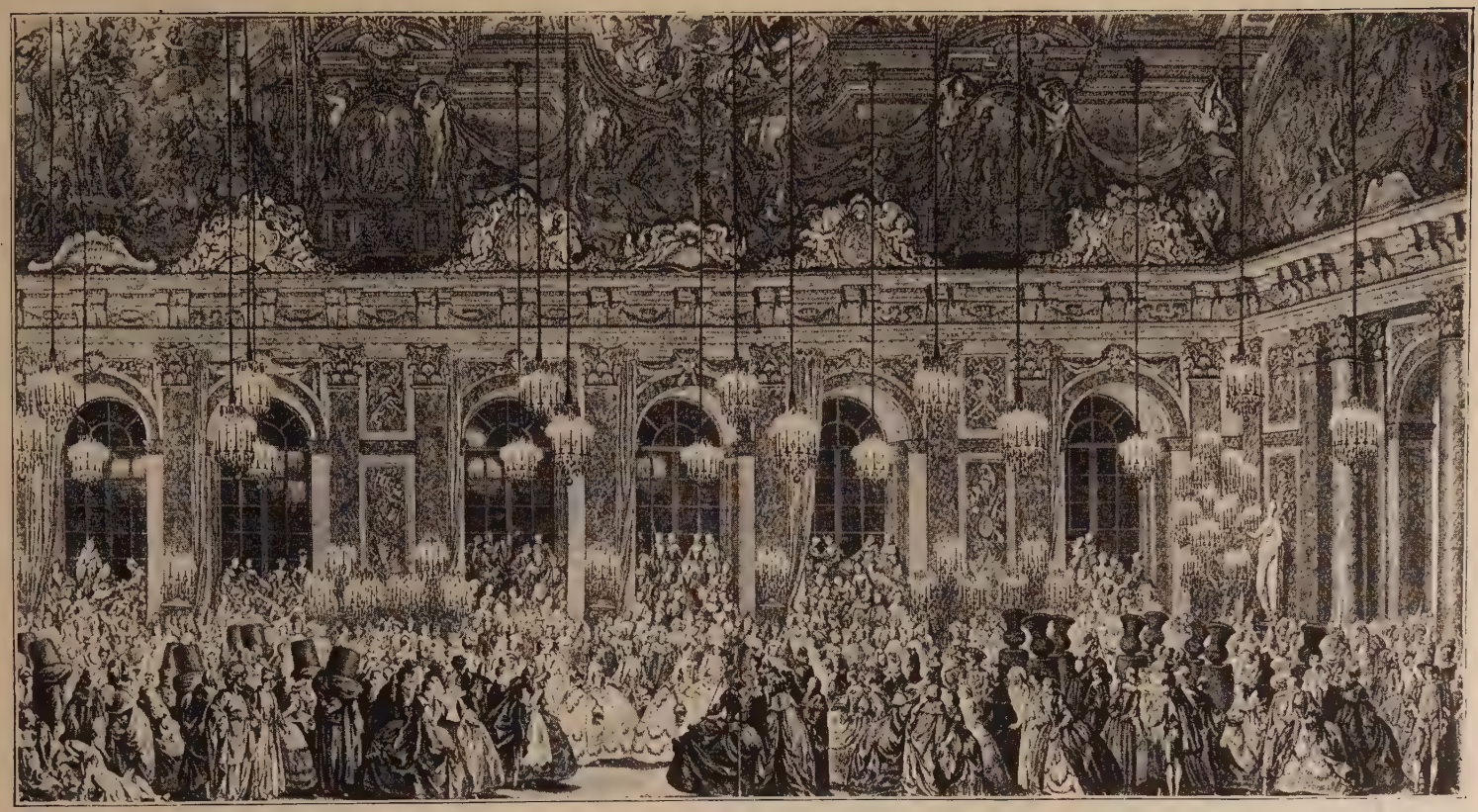
such another in Musettes. Now, in every opera, each leading character had to dance his special dance, and the best dancer always concluded. It was by this law, and not by the action of the poem, that the dancing was governed. And what intensified the mischief was that poets, musicians, costumiers, decorators, never consulted one another. Each had his prescriptive routine; each pursued his own old path, indifferent as to whether he arrived at the same goal as his neighbour. To reform all this was a Herculean task. No single individual could diverge from the beaten track till all abandoned it, till there was mutual understanding, concerted action. Concerted action—that was asking too much!

MASQUERADERS
After a Print in the Bibliothèque Nationale

"Enfin Noverre vint, et le premier en France
Du feu de son génie il anima la danse;
Aux beaux temps de la Grèce il sut la rappeler;
En recouvrant par lui leur antique éloquence
Les gestes et les pas apprirent à parler."

Noverre, the celebrated ballet-master of the Courts of France, Stuttgart, Vienna, and St. Petersburg, revived the art of pantomime, and created the *Grand Ballet d'Action* in its present form. The two Gardels and Dauberval perfected it, giving it a more scrupulous correctness, a more elegant refinement.

Noverre revolutionised dancing. Rejecting outworn conventions, he appealed straight to nature. "A ballet," he said, "is a picture, or rather a series of pictures, connected by the action which forms the subject of the ballet." To him, the stage was a canvas on which the composer expresses



MASKED BALL GIVEN BY THE KING

After an Engraving by Aug. de St. Aubin in the Bibliothèque Nationale

his ideas, notes his music, displays scenery coloured by appropriate costumes. "A picture," he continued, "is an imitation of nature; but a good ballet is nature itself, ennobled by all the charms of art." We pass over Noverre's definition of painting; to discuss it would be to wander from our subject. He expands it thus: "The music is to the dancing what the libretto is to the music"—a parallel by which he meant that the musical score is, or ought to be, a poem, fixing and determining the movements and the action of the dancer—a poem which the artist is to recite and interpret by means of energetic and vivid gestures, and by the flexibility and animation of his countenance. It follows that the action of the dancer should be an instrument for the rendering and the exposition of the written idea.

THE BALLET OF THE PRINCE OF SALERNO
After an eighteenth Century Print

Noverre not only carried his care for detail to an extreme in his regulation of the ballet, but he persuaded himself that dancing could express everything:

THE MAGNIFICENT BALLET GIVEN AT CHANTILLY FOR THE DIVERSION OF HIS MAJESTY LOUIS XV.

"Noverre, sur un art qu'il crut universel,
Du ton le plus auguste endoctrinant l'Europe,
Eut fait danser Joad, Phèdre, et le Misanthrope."

Besides, was there not a ballet-master who claimed to have translated Beaumarchais' epigrams into *entrechats* and *jétés battus?*

Noverre did his best to drive masks, paniers, and padded coat-skirts from the stage; he strove to effect a reformation in costume.* Actors were often negligent in their dress for lack of means. At this time leading actors had a salary of one hundred louis a year; while *figurants*, singers, and dancers thought themselves happy with four hundred francs. Singers appeared on the stage in costumes that had sometimes done duty for eight years, their tarnished spangles showing the underlying tin or copper.

THE BALLET OF PYGMALION (1759)
After a Print in the Bibliothèque Nationale

Noverre found it hard to rouse the theatre from its torpor. He had a long struggle with the costumier, who used often to bid him mind his own business, and stick to his dancing.

In the Ballet of the *Horatii*, by Noverre, Camilla appeared in a huge

* But not with complete success, according to Castil-Blaze. We read in fact that "on January 21, 1772, *Castor and Pollux* was performed—an opera by Rameau, and an old favourite with amateurs, from whom it had long been withheld. In the fifth act Gaëtan Vestris was to appear as the fair-haired Apollo; he represented the Sun-God in an enormous black full-bottomed wig, and a mask, and wore a big gilded copper sun on his breast. For some reason M. Vestris could not take his part that night, and M. Gardel consented to act as a substitute, but only on condition that he should be at liberty to appear in his own long fair hair, and that he should be allowed to discard the mask and the ridiculous copper sun. This happy innovation pleased the public, and from that moment leading actors abandoned the mask. It continued, however, to be used for some years by the chorus, by 'furies' and 'winds,' and by 'shades'—whose white masks were considered

hooped petticoat, her hair piled up three feet high with flowers and ribbons. Her brothers wore long-skirted coats, set out from their hips by padding. The Horatii wore what had once been cloth of gold,

Ballet.
Quoique je ne sois qu'un rabot,
Je sçais remuer le rabot;
Ma danse est encore imparfaite;
Mais j'espere qu'en peu de tems
Mes petits pieds, tournez surinette,
Vaudront bien les grands

LITTLE ACTORS
After a Print by Gravelot

and the Curiatii cloth of silver. Their powdered hair was arranged on each temple in five rolls, and on the top of the head in a sort of pyramid, the so-called "Greek tuft," very much like the curl worn by our circus clowns.

We can imagine the piteous face with which Noverre contemplated the

peculiarly appropriate. In 1785, in the prologue of *Tarare*, 'winds' still appeared with trumpet-cheeked masks; but they no longer, as formerly, carried bellows in their hands."

We need not go back to the traditions of antiquity in tracing this custom, for masks were in common use among French women in the sixteenth century, and throughout the reign of Louis XIII.

THE BALL

After a Picture by Lancret in the Berlin Museum

personages of his ballet thus rigged out. He triumphed at last, but only after many struggles.

The revolution Noverre had inaugurated in theatrical dancing gained ground steadily. There were many clever dancers on the French stage, the Vestris, Gardel, and Dauberval but it was impossible for them to execute dances properly so-called. They came on in enormous helmets, crowned by a mass of plumes, their faces concealed by masks. They advanced from the back to the front of the stage with prodigious bounds, displaying the suppleness of their figures with great effect; each one of them was careful to bring out his particular strong point, the beauty of his arm, the perfection of his leg; but this was hardly dancing in the true sense of the term.

MLLE. ALLARD AS HEBE

"Would you know what theatrical dancing really is?" cried an author of the day. "Transport yourselves in fancy to the happy times of Pylades and Bathyllus. See Pylades plunging the spectators into the deepest grief, see them turn pale when Orestes dances, listen to the passionate cries of the Roman ladies. Or would you take your idea of dancing from another quarter? This century has produced three or four ballets in the true style. Are you not deeply impressed by the transports of Medea, in the illustrious Noverre's ballet? How the truth of Madame Allard's acting holds us captive! How we feel the woes of Creüsa, as depicted by Mlle. Guimard! How Jason fascinates us! This is true dancing! . . . ." The author then expatiates on the ballet, *Sylvia*:

"How delicious is that moment when the Faun (Dauberval) at last finds himself again in the arms of his beloved Sylvia, who had avoided him, and whom he himself had been forced to avoid!

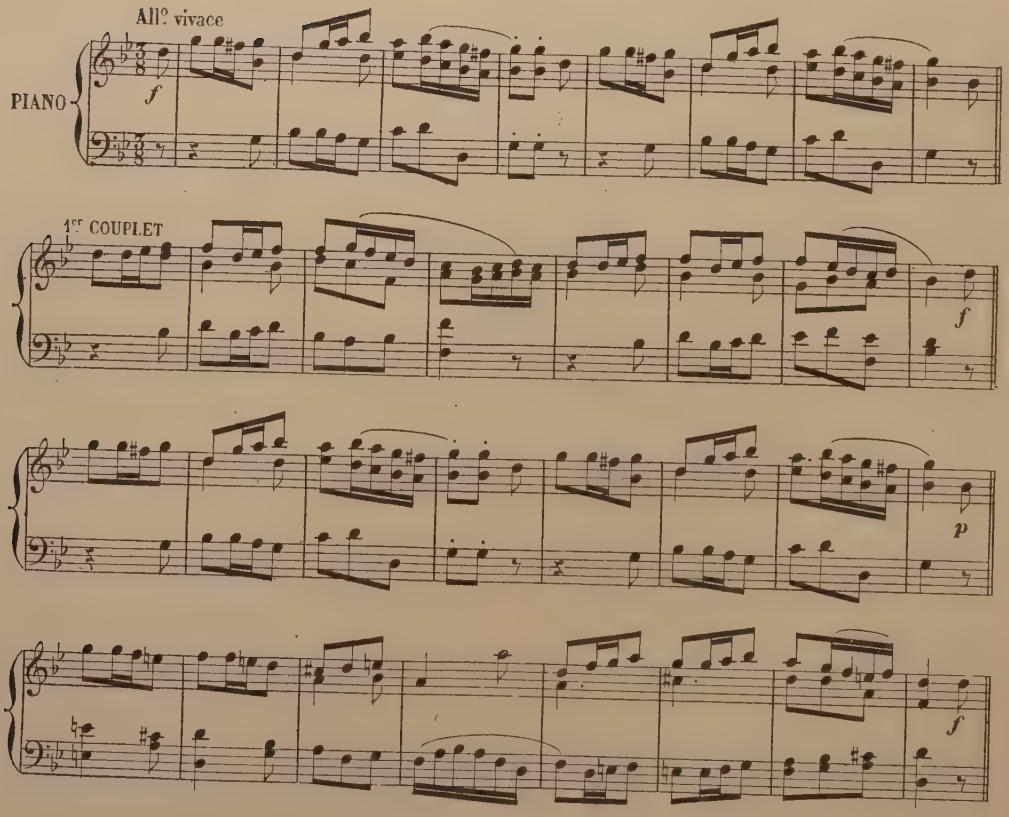
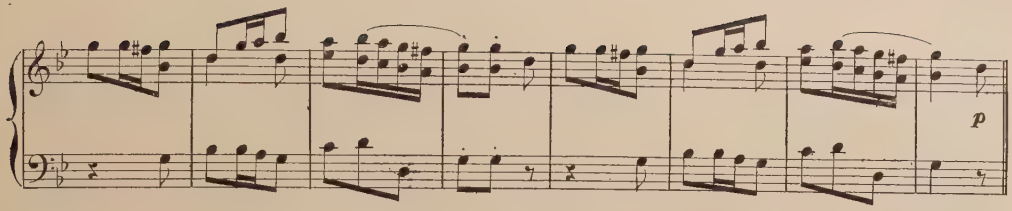
'Le feu de leurs regards s'anime avec la danse ;
L'amour, sans se montrer, fait sentir sa présence :
Et plein d'un sentiment vif et délicieux,
Chacun sent le plaisir qu'il a vu dans leurs yeux.'

"This is dancing indeed! What we lack is not talent, but emulation. It almost seems, in fact, as if this were deliberately repressed. How I

BALLET AT THE OPERA HOUSE
From an Engraving by Basan, after a Drawing by A. de St. Aubin

should rejoice to see a great dancer performing some noble part without plumes or wig or mask! I should then be able to applaud his sublime talent with satisfaction to myself; and I could then justly apply the term 'great' to him, whereas now the most I can say is: '*Ah! la bella gamba!*' It is evident, therefore, that theatrical dancing demands many reforms. They cannot, of course, all be carried out at once; but we might at least

PASSE-PIED EN RONDEAU



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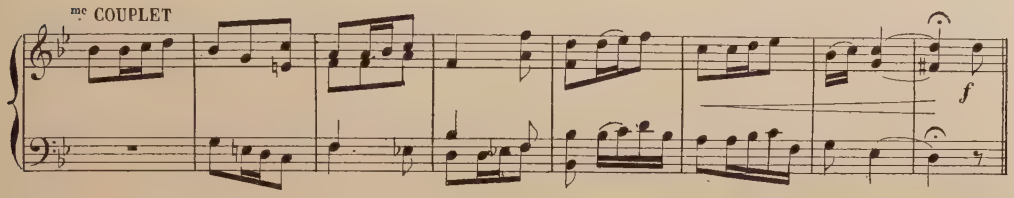
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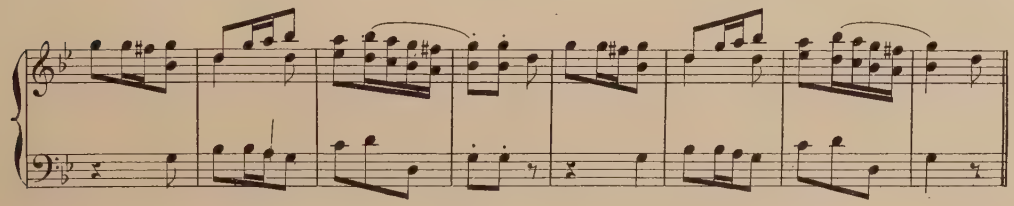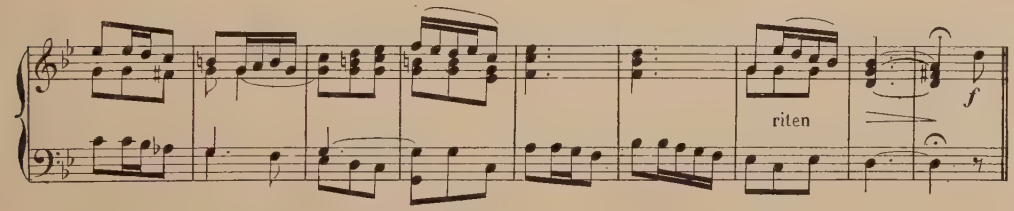
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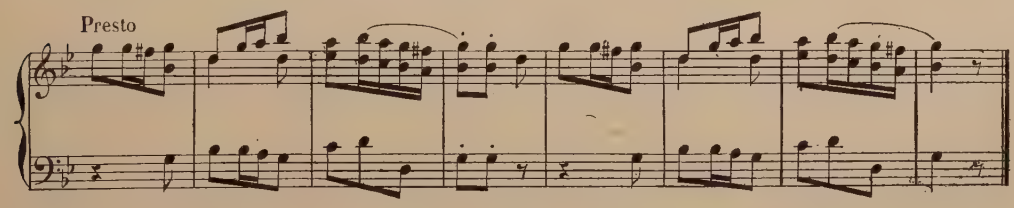
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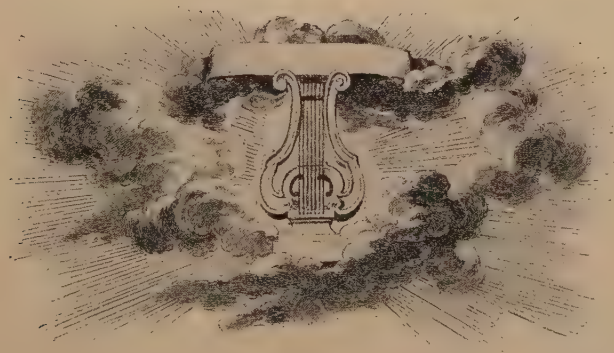


begin. Let us do away with those cold, painted masks, which deprive us of what would be one of the most interesting features of a *pas-de-deux*, the expressions of the performers' faces. The disappearance of the periwig would follow of itself, and a shepherd would no longer dance in a plumed helmet. See with what satisfaction the suppression of one single mask was hailed by the public! Note the superiority of Vestris dancing with uncovered face in the Champs Elysées, and Vestris as a shepherd in a wig and mask! How much we all preferred Gardel as the Sun-God without his wig and mask! How we admire Dauberval because he has thrown off convention, because he dances a shepherd dressed as a shepherd, and gives true expression to his steps, his gestures, and his face!"

MLLE. VESTRIS AS A SHEPHERDESS

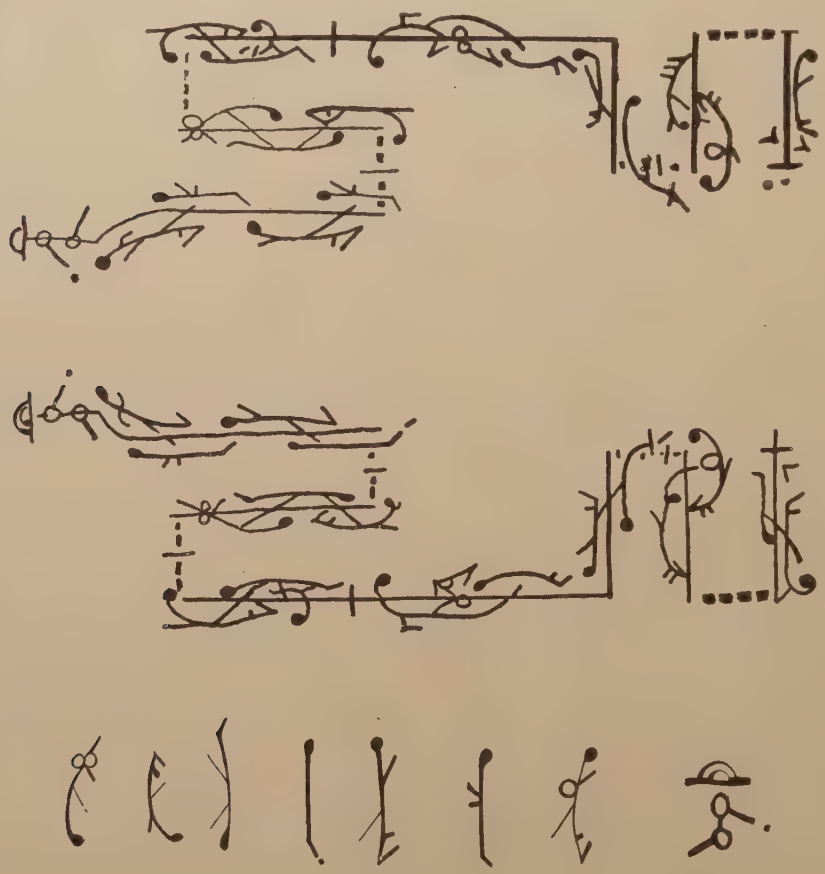
Noverre's ballets are usually in the grave style, and are all remarkable for their ingenuity. Our ballet-masters and librettists still find it to their advantage to study his *Letters on the Imitative Arts*. Among his principal choregraphic works we may mention *The Death of Ajax*, *The Judgment of Paris*, *Orpheus' Descent into Hell*, *Rinaldo and Armida*, *The Caprices of Galatea*, *The Toilette of Venus or the Roses of Love*, *The Jealousies of the Seraglio*, *The Death of Agamemnon*, *Telemachus*, *The Clemency of Titus*. But Noverre sometimes turned from the serious ballet to works in a lighter vein, such as *Cupid the Pirate* and *The Embarkation for Cythera*.

Noverre made an attempt to perpetuate the most successful choregraphic steps by means of writing, though the Academy of Music took but

THE PLACE DES HALLES

After an Engraving by Jeaurat in the Musée Carnavalet

a languid interest in the subject. The Egyptians, it is said, had already made use of hieroglyphs to indicate dances. The Romans had a method of notation for saltatory gesture. Under Louis XIV., the dancer Beauchamp gave a new form to this notation, of which he was declared the inventor by



a parliamentary decree. In the treatise on choregraphy published in Paris about 1713 by Feuillet and Desaix, there are some fifty plates in which dancing is represented by means of engraved characters. They look like forms of incantation, the mysterious pages of a book of magic. Lines, perpendicular, horizontal, oblique, complicated curves, odd combinations of strokes, somewhat akin to Arabic characters, musical notes sprinkled apparently haphazard over the page, represented the movements of the dancer's feet with the most logical precision.

To Noverre we owe the constellation of ballet-composers who succeeded him—Gardel, Dauberval, Duport, Blasis, Milon, and the Vestris family; just as we owe the brilliant dancers of the end of the eighteenth century to the inspiration of Mademoiselle Sallé and La Camargo.

After the retirement of La Camargo, the principal honours of the stage fell to the lot of the famous Gaëtan Vestris, pupil and successor of Dupré. Dupré had shone before the footlights for thirty years; he was tall, of a superb carriage, and he danced Chacones and Passacailles with incomparable mastery.

THE DANCING LESSON
After an Engraving by Lebas in the Bibliothèque Nationale

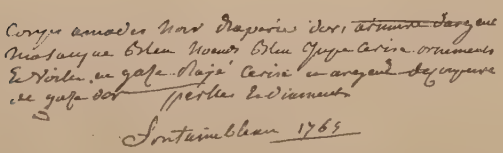
The Vestris family, of Florentine origin, swayed the sceptre of dancing for nearly a century. Gaëtan, who was called "the handsome Vestris" (to distinguish him from his four brothers in the same profession), appeared on the stage in 1748, at the Opera, from which he did not finally retire till 1800. "Few dancers have been so highly favoured by nature," says Baron. "He was about five feet six inches in height, with a well-turned leg, and a noble and expressive face. He made his first appearance on the stage in 1747 and retired in 1781. But having, like the actor Baron, the rare good fortune to preserve his vigour and grace to extreme old age, he reappeared at intervals—in 1795, 1799, and 1800—always with great applause."

His dancing was full of grace and distinction. He carried himself superbly, surpassing even the great Dupré. His fatuous conceit, however, became proverbial. He used to say: "This century has produced but

three great men—myself, Voltaire, and Frederick the Great!" Berchoux records his vanity in the following quatrain:

"Ses yeux ne daignaient voir de son temps sur la terre,
Que trois grands hommes: lui, Frédéric, Voltaire.
Quand il fallait entre eux déterminer son choix,
Il se mettait toujours à la tête des trois."

In the time of the Vestris, dancing was strictly divided into three varieties



—the serious, the serio-comic, and the comic. The most celebrated of the comedy dancers of the time was M. Lany, who first appeared at the Opera in 1750, and did not retire till 1769. His drollery never sank to triviality. He was inimitable in "shepherd" parts:

"Dans les pâtres Lany fut le premier en France
Qui fit sentir jadis une juste cadence,

LA CAMARGO
From a Print in the Bibliothèque Nationale

Augustin de Saint-Aubin. The Ball

THE DANCING SCHOOL
From an Engraving in the Bibliothèque Nationale

D'un temps mis à sa place enseigna le pouvoir,
Et soumit Terpsichore aux règles du devoir.
Par ce maître savant la danse réparée,
N'offrit plus rien de rude à la scène épurée.
Les danseurs en mesure apprirent à tomber,
Et le pas sur le pas n'osa plus enjamber;
Tout reconnut les lois de ce guide fidèle,
Gardel et Dauberval, il fut votre modèle." *

Auguste Vestris, the son of Gaëtan, was received with enthusiastic applause on his first appearance before the public, August 25, 1772, in the ballet of *La Cinquantaine*, at the Opera. Born in March 1760, he was not quite twelve years old at the time. He was a youthful prodigy. His

* Despréaux, *L'Art de la Danse*.

mother, Madame Allard, of the Opera, used to say that the first steps her son had taken in this world were dancing steps. His sublimely fatuous father, recognising the talent of the child, named him "the god of dancing"; reserving, however, for himself the title of "his inspired creator." In two strides the young Auguste used to cover the whole distance from the back of the stage to the footlights. His high bounds were so prodigious that they drew forth from his father the well-known boast: "If Auguste does not stay up in the air, it is because he is unwilling to humiliate his comrades!"

Fragment of a Picture by Watteau in the Berlin Gallery

A WOODLAND DANCE
After a Picture by Lancret in the Berlin Gallery

CHAPTER VI

Madeleine Guimard—Dancing under Louis XVI.—The Gavotte—The Ballet—Dances and Fêtes of the Revolution and the Republic—Balls and Ballets of the Directory, the Empire, and the Restoration—Marie Taglioni

TOWARDS the end of the last century a brilliant dancer appeared, who was the darling of the Court and city for twenty-six years. She was not content to enchant all beholders by the expressive grace of her dancing, the voluptuous elegance of her movements, the rhythmic harmony of her steps. "She is a shadow, flitting through the Elysian groves, a graceful Muse who captivates mortals," said an author of the day. She dazzled

society by her magnificence and the splendour of her entertainments, which rivalled those of royalty.

She was born in Paris in 1743. She is said to have been marvellously gifted, to have had an exquisite figure, marvellous grace, and extremely distinguished manners; and, further, a disposition at once impressionable, tender-hearted, and kindly.

MLLE. GUIMARD
From a Lithograph

During the construction of her house, she noticed a young artist engaged in painting the panels, who seemed very sad. On asking the cause of his trouble, she learned that he was greatly distressed at his poverty, which prevented him from continuing his studies. She immediately obtained a pension enabling him to go to Rome. The painter was David. She was also the patroness of Fragonard, who was a constant visitor at the little theatres she had built in her country-house at Pantin, and in her *hôtel* in the Chaussée d'Antin; these certainly inspired some of his prettiest scenes, notably those in which his characters are masked, for, in spite of Noverre's efforts, the mask was worn at the theatre until 1772.

Year after year the Prince de Soubise made her a handsome present of jewellery as a new year's gift. On one occasion, the winter having been particularly severe, she wrote to the Prince and asked him if he would let her have the value of his usual offering in money. M. de Soubise sent

her six thousand *livres;* whereupon she explored the dreary tortuous alleys round about her, and distributed the sum in alms to the poor in their wretched houses and garrets.

"Along with these impulses of charity, and pity for the poor and suffering," says M. Bauer, "she had a diabolical spirit of intrigue, and was the soul of all the cabals which were the despair of the Opera. Backed up by Saint-Huberty, she made the theatre subject to her will, and imposed her authority on the Court, her associates, and even on the public, brooking no rival about her."

MLLE. GUIMARD
From a Lithograph

Ardent, proud, generous and passionate, she was equally reckless in the expenditure of her wealth and of her affections.

Both at her country-house and in the Chaussée d'Antin, her theatre was provided with private boxes, to which the ladies of the Court resorted to see the comedies in vogue.

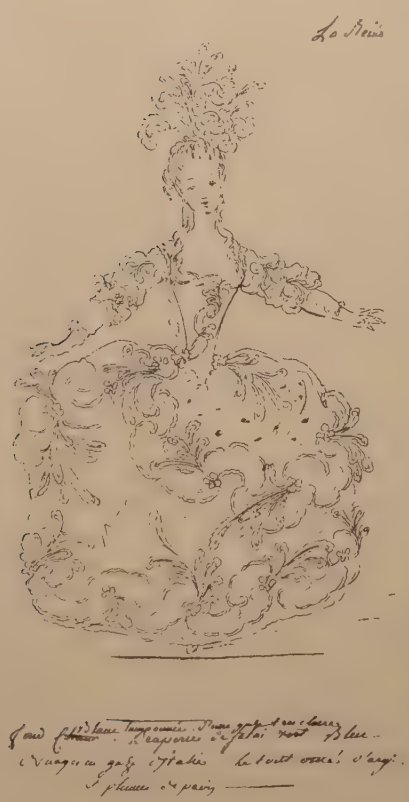
The brilliance of this fascinating assembly was incomparable. The prettiest women of Paris vied with each other in beauty, grace, and toilettes. Princes of the blood, dignitaries of the Court, and Presidents of Parliament were noticeable among the men, and the darker boxes were often visited by prelates, and occasionally by academicians. It was a gala day, says Fleury, for one of our actors, when he could escape from the desert of the Comédie Française, and disport himself on the boards of a theatre so perfectly arranged.*

* Henri Bauer, *Illustration.*

In addition to the most distinguished persons of the day, Mlle. Guimard received the *habitués* of the Court, and delighted to vex the authorities by making her entertainments clash with those given by the King. She discussed questions of dress and coiffure with the Queen, who sought her advice on these matters.

MLLE. GUIMARD
From a contemporary Drawing (1770)

Her table was long the meeting-place of courtiers, celebrated authors, and all that was great and illustrious in Paris. She was pensioned by a prince, a financier, and a bishop. The revolutionary storm, which destroyed so many things, was the ruin of Guimard.



MARIE ANTOINETTE IN THE BALLET DE LA REINE

"Some years before this," says M. Henri Bauer, "Mlle. Guimard's money difficulties obliged her to get rid of her mansion in the Chaussée d'Antin. Her mode of selling it was somewhat original: she had it put into a lottery, issuing 2500 tickets at 120 *livres* a-piece. The prize was won by the Comtesse du Lau, who immediately resold the house for 500,000 *livres* to the banker Perregaux. Seventy-five years later it was the scene of M. Arsène Houssaye's marriage with his second wife, Mlle. Jane della Torre."

Mlle. Guimard retired from the Opera in 1789, and married the dancer Despréaux.

After having enjoyed every pleasure, and revelled in splendour, Guimard

A BALL IN A PARK
After a Picture by Lancret in the Berlin Gallery

had to struggle in her old age with difficulties verging on misery, and she died neglected at the age of seventy-three.*

VESTRIS AS COLAS
From a Print in the Bibliothèque Nationale

The Gavotte was the favourite dance under Louis XVI. and throughout the time of the Directory. This dance was of very ancient origin; it dated from the sixteenth century, and was, as we have said, a sort of Branle.

Not only did the leading couple choose and kiss the lady and gentleman who were to lead after them, but the leaders generally embraced all the dancers one after the other.

In *Sandrin ou Vert galant* there is an account of a Gavotte, in which instead of kisses, little presents were given:

"Michaud prend Marion, la tire de la dance,
Et après avoir fait sa noble révérence,

---

* "Monsieur de Goncourt," says M. Henri Bauer, "has given us quite a touching picture of her old age. She lived in the Rue Ménars, at the corner of the Rue de Richelieu, and still received a number of her old friends and associates. The conversation naturally often turned on the brilliant successes she had achieved on the boards of the Opera, which still interested her.

"One day the company pressed her strongly to dance some of the steps that had made her so celebrated, with her husband, Despréaux. They refused for some time, but finally yielded. Some boards were put up on trestles in an adjoining room, but with what seems to us quite a fine touch of coquetry, the dancers arranged a curtain to conceal half the stage, so that only their legs were visible. Those present at the performance were fired with enthusiasm, and accorded a regular ovation to the two dancers, who were great artists still.

"But entreaties to repeat the experiment, even with the promise of a great financial success, were in vain: they were wise enough not to do so, knowing that the brilliant days of the winter of life have no to-morrows.

"Her feet on her foot-warmer, she liked to talk of the past, and when the conversation turned to memories of the ballets in which she had danced, she took from beside her, where it was hidden under her dress, a little toy theatre, put her hand into the aperture, and with her thin bony fingers indicated with swift, unerring gestures the steps, movements, and attitudes of herself and her comrades."

Il la baise à la bouche et cliquetant les dois,
Monstre qu'à bien dancer il ne craint villageois ;
Or, il a les deux mains au côté, puis se tourne,
Et devant Marion présente sa personne ;
Puis resautant en l'air gambada lourdement ;
Haut troussant le talon d'un sot contournement,

A DANCE
After a Picture by Lancret in the Berlin Gallery

La fille s'enhardit et son homme regarde,
Et à tout ce qu'il fait de près elle prend garde.
S'il fait un saut en l'air, Marion saute aussi ;
S'il dance de costé, elle fait tout ainsi,
Tant qu'à les voir dancer, à tout le monde il semble
Qu'ils aient recordé leurs tricotés ensemble.
Or, Michaud ayant fait suant et halletant,
Son devoir de dancer, le bouquet bien content

Il livre entre les mains de Marion, puis passe,
Et seule la laissant se remet à sa place.
Marion tourne autour et si bien se conduit
Qu'au vueil des assistants prend Sandrin, qu'elle suit.
Qui lui prête la main comme par moquerie,
Puis dançant de plus beau, saute comme une pie.
Sandrin, qui la dédaigne, avecques gravité,
Vous dance à la grandeur d'un pas non usité
Aux dances du village, et tant et tant s'oublie
Qu'il ne daigne baiser la fillette jolie,
Laquelle souriant lui laisse le bouquet,
Puis reprend pour dancer la gauche de Jaquet."

Then farther on :

"Claudin premièrement
En tire le miroir qu'il donne gentiment
A celle qu'il menait, qui, honteuse fillette,
L'ayant reçu montre sa couleur vermeillette.
La fille de Pierrot, que Thibaut conduisait
De luy le peloton, et la bourse reçoit,
La fille de Samson, gentille de nature,
Gayement prend du don la plus belle ceinture."
&c. &c. &c.

"By the term Gavotte, properly speaking," writes Mme. Laure Fonta, "we must understand the dances in short parts when good merry dancers vary the movements in the most fantastic fashion, even intermingling with the duple rhythm of these dances the triple rhythm of some Gaillarde.

But this bright, sparkling dance was modified like so many others that have undergone the influence of time. In the eighteenth century it had points of resemblance with the Minuet; it became languid and gliding, rather solemn, and somewhat pretentious.

Vestris tells us that the Gavotte consisted of three steps and an *assemblé*.

Littré says that the step of the Gavotte differs from the natural step, in that one springs upon the foot which is on the ground, and at the same time points the toe of the other foot downwards. This movement is the sole indication that one is dancing and not walking.

The air of the Gavotte was in duple time, moderate and graceful, sometimes even tender and slow; it was divided into two parts, each of

which began with the second beat and ended with the first, the phrases and rests recurring with every second bar. Famous Gavottes were written for the stage by Gluck, Grétry, &c. The one in *Panurge* by Grétry was a particular favourite, and was danced at every ball ; its success was due to its strongly marked rhythm, a valuable quality for ordinary dancers. This Gavotte had no second part, and, to supply the want, the composer had the first part repeated four times, a convenient device certainly, but a puerile one, necessitating a good deal of wearisome iteration.

DANCE ON THE TERRACE AT ST. CLOUD
After A. de St. Aubin

The Gavotte had lost favour, save at the theatre and among professional dancers, when Marie Antoinette restored it to fashion. We know that this graceful queen danced the Minuet to perfection ; she was delighted with the one which Grétry composed on the air of a Gavotte in his opera *Céphale et Procris*, though Grétry's air is said to have been wanting in spirit and in charm, and to have made the steps difficult of execution. Be this as it may, the Gavotte became the fashion henceforth at society balls, with a few other dances reserved for distinguished amateurs.

Moreover, various Gavottes in light and tender rhythms were in vogue at this period. Fertiault, in his *Histoire de la Danse*, describes the Gavotte as follows :

"Skilful and charming offspring of the Minuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged."

All evidence shows that the Gavotte was closely akin to the simple Branle, to which it owed its origin. This dance, which was in great

AN OPEN-AIR DANCE
After Charles Eisen

favour for six centuries, still retained the first three steps of the Branle, under the Directory, and at the beginning of the present century.

"In 1779," says G. Lenôtre, "we catch a glimpse of Marie Antoinette at the Opera Ball in the Comte de Mercy's letters. She had been once with the King, who encouraged her to go again, in strict *incognita*, accompanied only by one of her ladies.

"The Queen accordingly left Versailles without any suite, and at the barrier, got into a hired carriage to avoid recognition. Unfortunately, the carriage was so old and ramshackle, that it broke down at a little

distance from the theatre. The Queen, with the Comtesse de Hénin, who

A MASKED BALL GIVEN BY THE CITY OF PARIS ON THE OCCASION OF THE BIRTH OF THE DAUPHIN
After an Engraving by Moreau the younger

was in attendance, were obliged to go into the nearest house, which was a silk-mercer's shop. She did not unmask, and as it was impossible to mend

the carriage, the first hackney-coach that passed was hailed, and Marie Antoinette arrived at the ball in this equipage. She there found several of her household, who had come on separately, and who remained with her all the evening. The details of this little adventure produced no effect at Versailles, beyond causing the King to laugh, and to rally his consort on her journey in the hackney-coach !

" M. de Mercy was mistaken," adds Lenôtre. " The numerous enemies the Queen had already made would not allow such a fine opportunity for calumny to pass by.

" Opera Balls were then the common scene of all sorts of adventures. Two days after Marie Antoinette's accident, another adventure took place which eventually became a matter of some importance. On Shrove Tuesday the Comte d'Artois took advantage of his *incognito* to address some rather cavalier speeches to the Duchesse de Bourbon, who, in a moment of irritation, threw aside the muslin veil that concealed the features of the future Charles X. with her fan. The Prince, angry in his turn, pulled her away from her partner, M. de Toncherolles, and crumpled up her mask on her face.

" The next day, M. de Bourbon sent a challenge to his cousin, which the King forbade his brother to notice. The Comte d'Artois was inclined to obey ; but most of the princes and nobles of his circle agreed between themselves, and notified to the prince, that if he refused M. de Bourbon satisfaction, the nobles would refuse him all service and honour in the kingdom, and that his regiment would no longer consider him worthy of his command.

" The two princes accordingly fought. M. de Crussol, Captain of the Bodyguard, begged them, as they crossed swords, to be sparing of blood that might be precious to the State. The duel took place in the Bois de Boulogne, and during the engagement the Queen and her suite were present, in a sadly preoccupied frame, at the first night of *Irene* at the Comédie Française. All at once the persons in the pit got up and began to clap their hands. The Comte d'Artois, who had been slightly wounded in the arm, came in arm-in-arm with the Duc de Bourbon. The whole audience rose and cried ' Bravo ! ' The popular joy knew no bounds when the King's brother advanced to the front of his box, and gracefully saluted the Duchesse de Bourbon with his wounded hand."

The Arch-Duchess Marie Antoinette
in the Ballet performed at Vienna, January 23, 1765

Auguste Vestris, the son of Gaëtan, who, according to his father, "only refrained from floating in mid-air lest he should mortify his comrades," made his *début* on August 25, 1772, in the ballet of *La Cinquantaine*, in which he achieved a brilliant success. We find him still to the fore under Louis XVI.; for thirty-six years he was *premier*

ATTITUDES AND DANCES EXECUTED BY DAUBERVAL AT THE OPERA
From a contemporary Print in the Bibliothèque Nationale

danseur of the Opera, retaining the favour of the public until the end. His popularity seemed as great as ever at the age of sixty-six, when he had retired, and was a professor at the Conservatoire. In 1826, a performance of *Paul et Virginie* was given at the Opera for his benefit. Vestris took the part of the negro Domingo, and was much applauded.

"He died," says M. Bauer, "in 1842, and was therefore eighty-two years old. These instances of longevity are very frequent among dancers: Vestris the first was seventy-nine years of age; Guimard lived to be

seventy-three ; La Carmargo died at sixty, and Dauberval, Despréaux, and Noverre all lived to a great age."

"On June 11, 1778," says M. Pierre Veber, "Mlle. Guimard and the younger Vestris danced in the new ballet *Les Petits Riens*, with Dauberval and Mlle. Agelin. The performance was a great success. The only author mentioned was Noverre, the celebrated ballet-master. It was he who had imagined the three scenes, the three 'little trifles,' which were in fact the groundwork of his ballet. The first scene represented Love, caught in a net, and put in a cage ; the second, a game of blind-man's buff ; and in the third, which was the greatest success, Love led two shepherdesses up to a third, disguised as a shepherd, who discovered the trick by unveiling her bosom. 'Encore!' cried the audience. Mlle. Guimard, the younger Vestris, and Noverre were heartily applauded, but not one 'Bravo!' was given to the composer of the music—who was no other than the divine Mozart.

"Mozart, who, fifteen years before, had been acclaimed in Paris as an infant prodigy and an inspired composer, was vegetating in the city in poverty and obscurity. The success of *Les Petits Riens* apparently made little difference to him, for a few days after the performance we find him leaving Paris, and seeking employment as an organist to ensure his daily bread."

At the commencement of the reign of Louis XVI., Mme. Allard was still dividing the honours with the great master Dauberval, and dancing the *pas-de-six* with him.

Mlle. Allard was as charming as La Camargo, and to the grace of her predecessor she added a fire, a vivacity, and a flexibility peculiar to herself. At one time she was an ideal Sylvia, timid and gentle ; at another, the terrible Medea. Now she displayed the airy grace of the goddess of flowers ; now the voluptuous charm of a sultana.

Dorat, in his poem on dancing, exclaims :

"Que n'ai-je le génie et le pinceau d'Apelle!
Allard, à mes esprits, ce tableau me rappelle,
Jamais nymphe des bois n'eut tant d'agilité,
Toujours l'essaim du ris voltige à tes côtés.
Que tu mélanges bien, o belle enchanteresse,
La force avec la grâce et l'aisance et l'adresse."

At the time when Dauberval succeeded Vestris at the Opera, and danced the *divertissement* of *Sylvie* with Mme. Allard, the theatre of the Porte Saint-Martin had become the rival of the Académie de Danse. Grand

BAL CHAMPÊTRE
After a Picture by Lancret in the New Palace, Berlin

ballets had been given there, mounted with the utmost splendour. *Le Déserteur*, *La Fille mal Gardée*, *Les Jeux d'Eglée*, *Jenny*, and various compositions of Dauberval's had a great success.

At about the same time the brothers Gardel composed some of their most masterly ballets. The elder, Maximilian, was born in Munich ; he died from the effects of an accident in 1787, having been *premier danseur* and *maître de ballet*, besides attaining distinction as a violinist, a harpist, and violoncellist.

His brother Pierre succeeded him in his functions, and wrote a number

DANCE OF SHEPHERDS
After a Picture by Lancret in the Berlin Museum

of ballets: *Télémaque*, *Psyche*, *Le Jugement de Paris*, *La Dansomanie*, *Alexandre chez Apelle*, *Paul et Virginie*, *La Suite de Vénus*, *L'Oracle*, *Le Déserteur*, *Le Coq du Village*, *Le Retour de Zéphyre*, *Austerlitz*, &c., which long retained a place in the repertory.

The ballet-pantomime in three acts, *Psyche*, was given for the first time under the Constituent Assembly, on December 14, 1790, at the Théâtre des Arts, passing on a good deal later to the Académie de Danse. It was performed nine hundred and twelve times.

La Dansomanie, a celebrated ballet-pantomime in two acts, was given on the 20th Prairial, year VIII. of the Republic. It is said not to have been one of Gardel's best works, and it is possible that the troubles of the times somewhat affected his brilliant talents.

Indeed the author, in a sort of appeal to the public, wrote thus :

"Since March 5, 1793, I have been apparently sunk in idleness. I have regretted it myself a thousand times. Many of my friends have

ALLEGORICAL DANCE, SYMBOLISING THE REVOLUTION
After Louvet

complained of it, some have accused me of a total loss of power ; I brought my reason to bear on my despair, answered the complaints of my friends by showing them the causes of my apparent idleness, and let the others say and write what they liked. But at last, now that the time has arrived for submitting one of my new productions to the public, I owe that public the whole truth. I therefore take this opportunity to tell it. Is this a ballet I am about to submit to you? I answer, 'No, it is a joke, a regular farce, a mere trifle, claiming only to show you, under the mask of

gaiety, the graces and the divine talents, which have so often commanded the admiration of the public," &c.

"For all those familiar with the Revolution," says Professor Desrat, "it is easy to read between the lines, and to see that Gardel wrote his ballet of *La Dansomanie* in a depressed state of mind, and intentionally avoided recalling his earlier ballets."

And the professor adds:

"But this did not prevent the great success of *La Dansomanie*, which kept its place in the repertory for a considerable time. The subject was playful and calculated to please the more fastidious tastes of the period. In the *divertissement* of the first act peasants, villagers and Savoyard farmers filled the stage; peasants, dressed like Turks, were the heroes in the second act, and then came Basques and Chinese. The great dancers Milon, Beaupré, Vestris, and Mme. Gardel all figured in this ballet, and Mlle. Chameron took a minor part. It was in this ballet that the Waltz was danced at the Opera for the first time.

THE CARMAGNOLE
From a Print of 1793

The theatrical ballet lost its old splendour under the Revolution; it was only associated with the *fêtes* of the Republic in its itinerant form, which had been obsolete for centuries. We must admit, however, that these revivals were marked by a certain solemnity. Actors from the Opera figured in the forefront of these ballets, dressed in classic costumes, and supported by choirs from the Conservatoire (then designated the Institute of Music), singing patriotic hymns and cantatas.

Gardel composed the ballet of *Guillaume Tell*, which was enthusiastically received by the Committee of Public Safety.

The fifty thousand francs necessary to mount it were voted, but twice they disappeared from the cash-box and no one dared to trace them. A

prudent silence reigned, and the author took back his ballet without protest.

Gardel conceived the idea of giving a spectacular representation of the *Marseillaise* at the Opera, in some points recalling the Pyrrhic of the Greeks.*

THE DANCING MANIA
After Débucourt

The performance opened with a blast of trumpets, which was the signal for the appearance of a crowd of warriors, women, and children. The combatants prepared for battle with dances, and a sort of *tableau vivant* was arranged after each couplet. The last strophe :

"Amour sacré de la patrie,
Conduis, soutiens nos bras vengeurs :
Liberté, liberté chérie."
&c. &c. &c.

* Subsequently, towards the end of the Second Empire, and during the war of 1870–1871, Mme. Bourdas, enveloped in the folds of the tricolour flag, declaimed the *Marseillaise* with a vigour that invariably brought down the house.

was sung in muffled tones like a prayer. The actors on the stage and the spectators in the hall fell on their knees before Liberty, represented by Mlle. Maillard. A religious silence followed. Suddenly the trumpets summoned the valiant defenders of Liberty, the tocsin sounded, the drummers beat the *générale*, the cannon thundered, the actors sprang up, brandishing their arms, crowds rushed on, armed with hatchets and pikes, and all, seized with heroic frenzy, shouted the refrain:

"Aux armes, citoyens . . ."

LA SAUTEUSE
(Le bon genre)

LA SAUTEUSE
(Le bon genre)

The Festival of the Supreme Being, decreed by the National Convention, designed by David, and conducted by Robespierre, was the most important of the itinerant ballets of that time. It was a ceremony of a classic nature, and not without grandeur, in spite of a certain declamatory character.

On the morning of the 20th Prairial, year II., all the doors and windows in Paris were garlanded with flowers and boughs of oak. The joyous inhabitants, summoned by the drum, repaired to their Sections. The

women and young girls, clad in white and crowned with vine-leaves, carried roses in their hands. The Sections arrived in good order at the Jardin National, where from a fountain rose a colossal statue, representing Wisdom, who pointed heavenward with one hand and held a crown of

SIGNORA GIOVANNA BACCELLI
After Thomas Gainsborough, R.A.

stars in the other. There was dancing and singing under the ancient trees; a ray of joy shot across the gloom. The members of the Convention presently took their places on a platform, and choirs of singers chanted a hymn to the Supreme Being. The President delivered a speech, and, quitting the platform, he set fire with a torch to an image of Atheism.

The members of the Convention, each bearing in his hand a bunch of corn, flowers, or fruit, then proceeded to the mustering-place between two parallel lines of the people who accompanied them, the men on one side, and the women on the other. They surrounded a car, drawn by oxen with gilded horns, on which was set up the statue of Liberty, seated under the shadow of a tree, and surrounded with sheaves of corn and agricultural tools. Upon the steps were displayed the symbols of trades: the printing-press, the hammer, the anvil, &c.,* and a trophy of musical instruments showed that a charming art had not been forgotten.

THE DANCE

Symbolic groups marched by the side of the Representatives: Infancy, decked with violets; Adolescence, crowned with myrtle; Manhood, his brows bound with oak-leaves; and Old Age, whose white hair was decked with vine and olive leaves. During the march, the statue of Liberty was covered with offerings and with flowers.

At the gathering ground a mountain, bearing the tree of Liberty on its summit, represented the national altar.

"Pure souls and virtuous hearts," exclaims the author of the official report, "a charming spectacle awaits you here; it is here that liberty accords you its sweetest delights."

"An immense mountain," says Castil-Blaze, "symbolised the national altar; upon its summit rises the tree of liberty, the Representatives range themselves under its protecting branches, fathers with their sons assemble on the part of the mountain set aside for them; mothers with their daughters place themselves on the other side; their fecundity and the virtues of their husbands are the sole titles to a place there. A profound silence reigns all round; the touching strains of harmonious melody are

* "You who live in luxury and indolence," said the official report of this *fête*, "you whose existence is nothing but a weary sleep, perhaps you will dare cast a glance of scorn upon these useful instruments. Away, away from us! Your corrupt souls cannot delight in the simple joys of nature."

heard : the fathers and their sons sing the first strophe ; they swear with one accord that they will not lay down their arms until they have annihilated the enemies of the Republic, and all the people take up the finale. The daughters and mothers, their eyes fixed on the heavens, sing a second strophe ; the daughters promise only to marry men who have served

VIEW OF THE TUILERIES GARDENS IN 1808
From Norblin's *Galerie des Vues de Paris*

their country, the mothers rejoice in their fecundity. 'Our children,' they say, 'after having purged the world of the tyrants who have coalesced against us, will return to fulfil a cherished duty in closing the eyes of those who brought them into the world.' The people echo these sublime sentiments, inspired by the sacred love of virtue."

"A third and last strophe is sung by all present. General emotion prevails upon the mountain : men, women, girls, old men, children,

fill the air with their voices. Here, the mothers press the babes they are nursing to their bosoms ; there, seizing the younger of their male children, those who are not strong enough to follow their fathers, and raising them in their arms, they reverently present them to the Author of Nature ; the young girls cast heavenward the flowers they have brought, their only possessions at this tender age. At the same instant the sons, fired with military ardour, draw their swords, place them in the hands of their old

FRENCH BALL DRESS OF THE YEAR XI

FRENCH BALL DRESS OF THE YEAR XII

fathers, and swear to make them victorious, to make Equality and Liberty triumph over the oppression of tyrants. Sharing the enthusiasm of their sons, the delighted old men embrace them, and give them their paternal benediction. A formidable discharge of artillery, the voice of national vengeance, inflames the courage of our republicans, for it announces that the day of glory has arrived. A manly, warlike song, premonitory of victory, responds to the roaring of the cannon. All

Frenchmen express their feelings in a fraternal embrace, with one voice they raise to the Divinity the universal cry, *Vive la République*. The 20th Prairial, year II., ought to be noted in indelible letters among the splendours of our history; the name of the Supreme Being echoed on the same day, at the same hour, throughout the length of France. Twenty-five millions of people assembled at the same time under the vault of heaven, addressing to the Eternal hymns and songs of joy."

FRENCH BALL DRESS OF THE DIRECTORY PERIOD

FRENCH BALL DRESS OF THE DIRECTORY PERIOD

It might fairly be supposed that the events of the Revolution dealt the death-blow to dancing, strictly so called. But, if we may credit the author of *Paris pendant la Révolution*, scarcely was the Terror at an end when twenty-three theatres and eighteen hundred dancing saloons were open every evening in Paris.

"Read," says M. Henry Fourment, "Mercier's description of the Victim Balls. The women modelled their attire on that of Aspasia, with

bare arms, bare bosoms, sandalled feet, and hair bound in plaits round their heads, for fashionable hairdressers dressed their customers' hair with casts of classic busts before them.

PARISIAN BALL DRESS OF THE YEAR XIII

"The chemise had been banished for some time, and replaced by a knitted silk vest which clung to the figure. It was the mode to be dressed *à la sauvage*.

"Will posterity believe," says Mercier, "that people, whose relations had died on the scaffold, inaugurated, not days of solemn general grief when, assembled in mourning garb, they might bear witness to their sorrow at the cruel losses so recently incurred, but days of dancing, drinking, and feasting. For admission to one of these banquets and dances, it is necessary to show a certificate of the loss of a father, a mother, a husband, a wife, a brother, or a sister under the knife of the guillotine. The death of collaterals does not confer the right of attending such a *fête*.

FRENCH BALL DRESS OF THE DIRECTORY PERIOD

"Moreover, dancing is universal; they dance at the Carmelites, between the massacres; they dance at the Jesuits' Seminary; at the Convent of the Carmélites du Marais; at the seminary of Saint-Sulpice; at the Filles de Sainte-Marie; they dance in three ruined churches of my Section, and upon the stones of all the tombs which have not been destroyed.

"They dance in every tavern on the Boulevards, in the Champs Elysées, and along the quays. They dance at Ruggieri's, Lucquet's,

LA TRÉNISE
(Le bon genre)

Mauduit's, Wenzel's, and Montausier's. There are balls for all classes. Dancing, perhaps, is a means towards forgetfulness."

Under the Consulate we only hear of one ballet, in one act, *Lucas et Laurette*, given at the Opera on June 3, 1803, and danced by Goyon, Vestris, and Mme. Gardel. It was by the composer Milon, who became ballet-master from 1813 to 1815, and to whom we owe, in addition to *Lucas et Laurette*, *Le Retour d'Ulysse*, *Les Sauvages de la Mer du Sud*, *Pygmalion*, *Héro et Léandre*, *Les Noces de Gamache*, *Clary*, *Les Fiancés de Caserte*,

L'Echange des Roses, *La Promesse de Mariage*, *Nina*, *L'Epreuve Villageoise* and *Le Carnaval de Vénise.*

Dancing under the Empire was certainly not very brilliant, as one can easily understand. Nevertheless, M. Nuittier, the learned librarian of the Opera, gives us some curious information concerning the dancers of that period.

"In these days," he says, "when the functions of men-dancers are for

THE EVE OF THE BATTLE
After Raffet

the most part limited to supporting or lifting up the lady, it may perhaps seem surprising that male dancers formerly enjoyed a popularity as great, if not greater, than that of women. Nevertheless it was so, not only under the old *régime*, in the time of Vestris, but a period of military glory, when manners were certainly not effeminate, in the early days of the Empire. The dancer Duport was at the height of his success; his salary equalled that of the first singers; to keep up his position, he paid 6000 francs for rent; his table cost him as much, and his carriage 2900. When he danced, the usual guard was increased by five cavalry soldiers. His bust was cast in bronze, and, not content with interpreting the works of others, he ventured

DANCING DOGS
After Carle Vernet

to compose ballets himself. It would seem that this was not an official venture, but that he wished to see whether his ballets would equal those of his contemporaries. The result was not encouraging."

On the 20th Germinal, year XII., Napoleon took the trouble to write to Cambacérès from Lyons that it was inconceivable to him why Duport had been allowed to compose ballets.

THE FASHIONABLE MANIA
After Carle Vernet

"This young man has not been in vogue a year. When one has made such a marked success in a particular line, it is a little precipitate to invade the speciality of other men, who have grown grey at their work."

When we see the sovereign in the midst of the cares of government so well acquainted with the success of a dancer, and occupying himself seriously with a question of choregraphy, we can only bow once more before the all-powerful master of the world.

Bonaparte, indeed, seems to have always taken an interest in the art of dancing. In a letter to the commander-in-chief of the Egyptian expedition, after enumerating all kinds of things necessary for the expeditionary force, such as cannon, guns, provisions, &c., he mentions: "A troupe of ballet-girls."*

On the occasion of the marriage of the Emperor Napoleon with the Archduchess Marie-Louise of Austria, a ball took place in Vienna in the saloons of the Imperial Redoubt. The guests, numbering six thousand,

* *Illustration*, December 1894.

entered in dominoes or in some seemly disguise, with or without a mask ; they were allowed to appear in dress-coats, or in a Hungarian costume without spurs. A magnificent temple was constructed in one room, in the centre of which stood a genius, laying his left hand on the Arms of France and Austria, and crowning them with laurels. On the pediment, two other genii held escutcheons surmounted by imperial crowns, with the

A BALL UNDER THE FIRST EMPIRE
After an Engraving by Bosio in the Bibliothèque Nationale

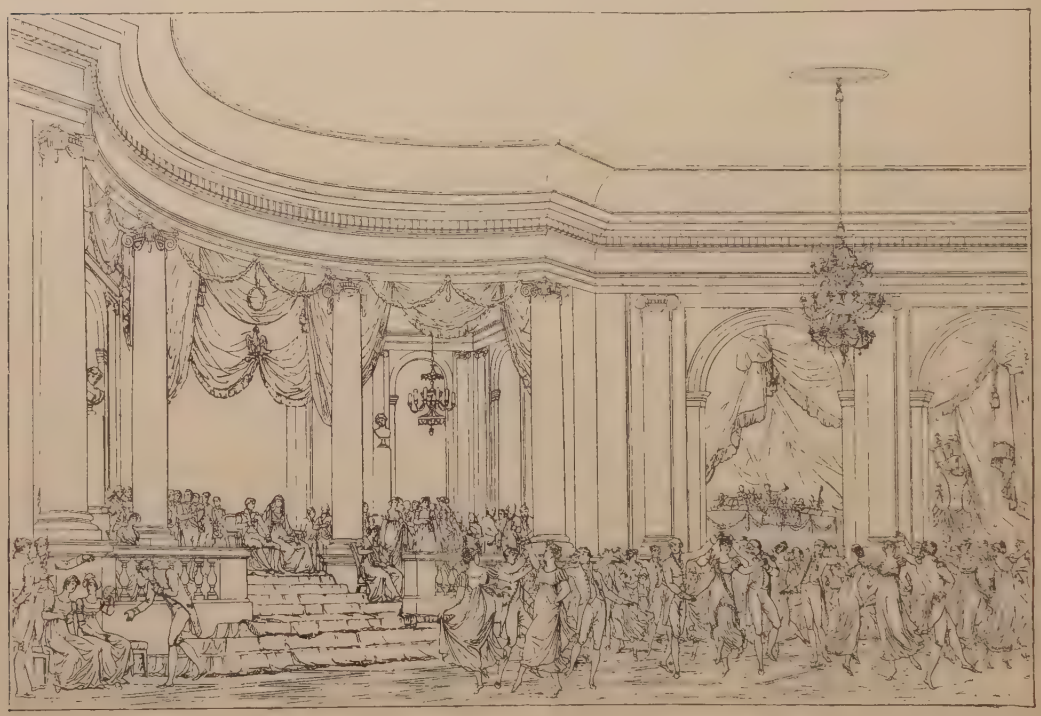
monograms of Napoleon and Marie-Louise. The Emperor, the Empress, the Archduchess Marie-Louise, the Imperial Family and the French Ambassador made their appearance at the beginning of the ball.

Among the ballets of the Empire we may mention *Les Filets de Vulcain*, by Blache, given at the Opera on June 27, 1806. This ballet, which had been alreadv performed at Lyons, where Blache was a professor of dancing, was a great success.

La Laitière Polonaise, by the same author, excited the greatest enthusiasm. A dance of skaters introduced into this ballet added greatly

to its success. La Porte Saint-Martin adopted this new idea, which probably gave rise to the skaters' dance in *Le Prophète*.

Isidore Auguste Blache, one of his sons, composed the ballets of *Polichinelle* and of *Joco* for the celebrated dancer Mazurier. They were given at La Porte Saint-Martin. The part of the monkey in the ballet of *Joco* was eventually taken with so much suppleness and agility by the dancer



BALL AT THE COURT OF NAPOLEON I
After an Engraving by B. Zix in the Bibliothèque Nationale

Paul, that he was nicknamed Paul the Aërial, so lightly did he spring from tree to tree.

A second son of Blache's was also a ballet-master at the Porte Saint-Martin for three years. He then went to St. Petersburg, where he gave *Don Juan*, *Gustave Vasa*, *Les Grecs*, *Malakavel*, and *Amidis des Gaules* with great success.

Le Retour d'Ulysse was played for the first time on February 27, 1807. Mlle. Chevigny was a great success in the part of the Nurse, but this performance was marred by a sad accident: Mlle. Aubry fell from a

cloud, on which she was seated, and injured her arm. She never recovered, and never appeared on the stage again.

The ballet of *Antoine et Cléopatre*, with music by Kreutzer, performed March 8, 1808, was a brilliant success for Mlle. Chevigny, who took the part of Octavia.

Desdetot, of the Académie Royale, ballet-master to the Court of Russia, composed the anacreontic ballet of *Zéphyre et Flore*, which was performed at St. Petersburg and Paris in 1815. The two acts entailed a grand exhibition of ballet-girls. Beaupré took the part of Pan, and Albert that of Zephyr. The libretto was lively, the mounting tasteful, and the success of the ballet was considerable.

THE DANCING LESSON
After Emile Adam

Blasis, whose ballets seem to close the cycle of *grands ballets d'actions*, was *premier danseur* to the King of England, and a ballet-master as celebrated as Dauberval and Gardel.

His six principal ballets are fine compositions, and he further wrote an excellent book on dancing. His *Achille à Scyros*, though it bears the same name as a ballet by Gardel, has an entirely different plot. *Mokanna*, ar

Oriental subject, is a ballet in four acts taken from Thomas Moore's *Veiled Prophet.* The scene is laid in Persia, in the year 163 of the Hegira. *Vivaldi*, a grand ballet in two acts, takes us to Venice towards the middle of the sixteenth century. In *Les Aventures Nocturnes*, Blasis, usually a choregrapher of a serious bent, obtained a great success in the comic style. In *Zara*, the romantic element predominates, and, according to competent critics, it is a first-rate work. Finally, *Alcide*, or *L'Essai de la Jeunesse*, was written in the allegorical style.

MARIE TAGLIONI
From a Lithograph in the Bibliothèque Nationale

In year VII. of the Republic, a certain Mademoiselle Taglioni appeared at the Opera with some success. Her name often figures in the playbills from 1804 to 1806; she took part in *La Caravane*, *Le Connétable de Clisson*, and *Les Noces de Gamache.* She was the aunt of the celebrated Marie Taglioni, who had such an extraordinary success on the same stage some twenty years later. Marie Taglioni was born at Stockholm of an Italian father and a Swedish mother; she made her *début* at Vienna in 1822, in a ballet composed by M. Taglioni expressly for his daughter, and called, *Réception d'une jeune Nymphe à la Cour de Terpsichore.*

In 1827 she made her *début* in Paris in *Le Sicilien*, and appeared in *La Vestale*, *Mars et Vénus*, *Fernand Cortès*, *Les Bayadères*, and *Le Carnaval de Vénise.*

Her talent, so instinct with simple grace and modesty, her lightness, the suppleness of her attitudes, at once voluptuous and refined, made a

sensation at once. She revealed a new form of dancing, a virginal and diaphanous art, instinct with an originality all her own, in which the old traditions and time-honoured rules of choregraphy were merged. After an appearance of a few days only on our boards, this charming mirage vanished to shine in great triumph at Munich and Stuttgart.

MLLE. TAGLIONI AND M. MAZILIER

But she came back, and an enthusiastic reception awaited her.

In *Les Bayadères* and, above all, in *La Sylphide*, her art attained the utmost limits of spirituality.

And in the midst of these brilliant successes, taking the hearts of the people by storm, admitted to the intimate friendship of the Queen of Würtemburg, she remained sweet, simple, and reserved.

In 1832, she married Comte Gilbert des Voisins; but this union was of brief duration, for almost on the morrow of the wedding she was forgotten by her husband.*

In 1837, Marie Taglioni gave her farewell performance before her departure for Russia.

* "Arsène Houssaye," says Henri Bauer in *L'Illustration*, "has described their last interview at a dinner given twenty years afterwards, in 1852, by the Duc de Morny, at which Rachel and Taglioni were present.

"Comte Gilbert des Voisins arrived when they were already at table. His first words were: 'Who is that she-professor on Morny's right?' [She was very cultivated, and spoke all the languages of Europe.] His interlocutor, by no means afraid of hurting his feelings, replied, 'It is your wife.' Des Voisins considered, and at last remarked: 'After all, it is quite possible.'

"Mlle. Taglioni, pointing out her husband, asked Morny why he had invited her to dine in such bad company.

"After dinner Gilbert des Voisins, who feared nothing, not even his wife, had the impertinence to ask to be introduced to Marie Taglioni. She entered into the joke, saying: 'I fancy, monsieur, that I had the honour of being presented to you in 1832.' That was the year of their marriage."

We hear of her later on in London in great distress, giving lessons in dancing and deportment.

"It was a sad sight," says M. Henri Bauer, "to see her, a white-haired woman, escorting a bevy of English schoolgirls in Hyde Park in the winter, at Brighton in the summer, or, accompanied by a little old Italian, who played the kit for her, teaching dances and court curtseys to the proud daughters of the gentry."

She died at Marseilles, very old and very poor.

"INCROYABLE" DANCE
After a Print in the Bibliothèque Nationale

RETURNING FROM THE VINTAGE
After a Picture by Delort
By permission of Messrs. Boussod Valadon and Co.

CHAPTER VII

Rustic and Pastoral Dances—Rounds—Bourrées—Bretonne Dances—Catalan Bails—The Farandole—Open-air Dances in Foreign Countries

WE have seen how, in the age of dreams, the nymphs of the fountains, treading the grass and flowers under their dew-bespangled feet, danced virginal rounds by moonlight. The Graces, holding each other by the hand, swayed and circled in chaste undulations, and it was thus that Terpsichore appeared to mortals, leading her joyous band. We have seen the maidens of Greece, inspired by radiant fictions, dancing rhythmically under forest boughs, in honour of sylvan divinities, and of returning spring. . . .

What remains to us of this divine dream, of the charming rites of a vanished worship, save the Round?

The Round was the first expression of dancing, and now, as in the remotest ages, children take each other by the hand and dance in circles, to express delight, and even to celebrate the joys of days that are no more.

"Nous n'irons plus au bois,
Les lauriers sont coupés."

A whole world divides the expression of joy which makes them clasp hands, intertwine, and mingle their movements by a common impulse, from the dances of advanced civilisations.

CHILDREN DANCING A ROUND
After Mouilleron (1850)

The Round is the primitive dance, the true rustic dance. It existed even before Syrinx, plaintive under the burning lips of Pan, poured a new intoxication into the souls of dancers.*

There is something so natural, so instinctive, in its movements, that we shall find it in all primitive and rustic societies.

Thus, in early days, young girls danced Rounds in the meadows of our ancient Celtic Limousin, to celebrate "the coming of fair weather." Here, in this region, the original rudeness of whose inhabitants had been tempered by the Gallo-Romans, delight in the renewal of the earth entwined their fingers, and gave a rhythm to their movements and attitudes. These Rounds of theirs were the Maïades, or May Dances, of antique origin; the

* Pan was accounted the inventor of rustic dances by the ancients. Syrinx was a nymph of Arcadia, daughter of the river-god Ladon. Pursued by Pan, she fled to the banks of the river and disappeared. In her place the god found only a cluster of reeds, from which he fashioned the Pan-pipes, or seven-tubed flute, which took the name of the nymph.

leafy beeches under which they took place were called the trees of the Maïades. At Merlines, there is a piece of table-land which still bears the name of the *Coudert des Maïades*, and a short time ago the aged tree of the Maïades still outspread its hoary branches in the forest of Chavanon. The word came in time to be applied to all places where dancing could be enjoyed; such, for instance, as the lonely country inns, where couples meet to dance on fine Sundays.

THE FIRST DANCING LESSON
After a Lithograph by Grenier

The dancing-song proper to these May festivals was called the *Calenda Maïa*, and the Queen of Spring, in whose honour the dance was performed, figures in early Limousine poetry under the pretty title of *Regina avrilloza*.

The ancient Round still lingered in those late centuries, and the Maïade of Limousin and Poitou was, in fact, the dance of Ariadne, the dance engraved upon the shield of Achilles by Vulcan. The maidens of Greece still dance it, one of their number leading, and holding in her hand a kerchief or a silken cord to denote the windings of the labyrinth.

This dance, transmitted to us by the Romans, was performed by a long, undulating chain of persons, whose movements were regulated sometimes by songs, and sometimes by instrumental music.

Like the dance described by Homer, it was led by a singing *choregus*.

"The dance," says M. Bedier, in his study on the May festivals, "moved from right to left; it consisted of an alternation of three steps to the left, and of a swaying of the body without gaining ground. The three steps were made to one or two couplets sung by the soloist; the refrain, which was taken up by the whole circle, marked the time devoted to the balancing motion."

VILLAGE DANCERS
After H. Teuré

The Maïade of Limousin has been transformed into a wedding-dance, and a popular dance called the Promenade. Children dance the Wedding Round in the evening, after the marriage feast.

"The Wedding Round," says Jean Dutrech in *Lemouzi*, "is danced by an indefinite number of persons, who join hands, either in a chain or a circle."

The first verse of the song runs thus:

"On dit, monsieur, que vous êtes
Amoureux d'une beauté;
Auriez-vous bien la bonté
De nous la faire connaître,
En donnant un doux baiser
A celle que vous aimez."

The second is addressed to the girl:

"Et vous, charmante brunette,
Qui captivez tous les cœurs,
Cessez, cessez vos rigueurs;
Ne faites pas la sévère,
Embrassez le serviteur,
Qui a su charmer votre cœur."

RUSTIC DANCING
After Watteau

Sometimes these verses are sung :

"Les lauriers sont au bois,
Qui les ira cueillir ?
J'entends le tambour qui bat,
Et l'amour qui m'appelle ;
Embrassez qui vous plaira,
Pour soulager vos peines,
Vos peines, vos peines."

"The person to whom these various objurgations are addressed," says Jean Dutrech, "goes and kisses one of the other dancers, and returning, takes his or her place in the middle of the circle with the partner chosen. The dancing and singing are then resumed.

"C'est la fille à Guillaume,
Et le fils à Gendremont,
Qui aiment le pain tendre (bis) ;
Entrez dans ce petit rond,
Tout rond.

"Mettez-vous à genoux,
Et jurez devant tous
D'être fidèles époux,
Et puis embrassez vous
Sur l'air de tra la la la,
Sur l'air de tra de ridera,
Et lon lon la."

"When this Round is danced on the actual day of the wedding, the game always begins with the newly wedded bride or bridegroom, and continues till each dancer has had a turn."

In the Permenada, or Promenade, an indefinite number of dancers join hands in a line, and sing, forming figures, and skipping, as they advance towards a solitary dancer who confronts them, as in the childish Round : *C'est le chevalier du roi.*

In all its variations, the Round is essentially a joyous dance. I have, nevertheless, lighted upon one singular anecdote in its history.

A painter, very famous in his day, died at Harlan in 1574, at the age of seventy-six. As he was very rich, and had no heir, he set aside a part of his fortune in his will for the purpose of starting two young couples in

Teniers. A Village Wedding
Pinacothek. Munich

life every year in his native village. He made it a condition, however, that on the wedding-day the happy pair and their guests should form a circle, and dance to the music of violins and hautbois round his grave!

In the course of my travels I once saw a very graceful Round danced by peasants in Sardinia; they accompanied their dance by a song, in the Sardinian rhythm, the most extraordinary kind of music imaginable. It is hardly the sound of the human voice, but a kind of musical buzzing which swells, dies away, and swells again. Sometimes a high note broke in, pure and sonorous; then the bass resounded in its turn. Now and again the voices chanted in unison, forming a sort of muffled accompaniment to the improvisations of the soloist. This strange and original singing, which it is very difficult to analyse, might be compared to an Arab *cantilena*, accompanied by a grave murmur of sacred chants. It was in the village of Belvi, in Sardinia, on the slope of the great Gennagentu.

THE VIGIL OF ST. JOHN
After an Illustration for M. de Laborde's Songs, by Moreau

At the sound of this singular music cast on the evening breezes by mountain musicians, young girls and men advanced to form a circle round them. The maidens took hands and stood closely side by side; the young men did the same, the two groups joined at one end, and the dancers circled, retired, and advanced in a slow cadence, regulated by the melody of the singers.

Such is the Sardinian rhythm, and the Douro-douro dance. The music

is grave and beautiful, as is the dance, which is a kind of undulating movement.

In Gascony, too, we find the Round associated with popular festivities and weddings.

My friend M. Kauffmann, coming away from a wedding-mass in this district one day, heard some musicians strike up a slow, gently modulated chant, to which all the party at once responded.

LE TAMBOURIN
After Taunay

"The bridegroom," he said, "took his bride by the hand, the various couples followed their example, and all marched along, accommodating their steps to the air with rhythmic movements of much grace and elegance. Now revolving, now gliding forward, in a gradual *crescendo*, they broke at last into a lively, rapid dance, the undulating movements of which produced the most graceful attitudes, and the most unexpected effects, recalling certain aspects of the Provençal Fandango. This dance is called the Rondo. It continued till we reached the little rustic house, in the courtyard of which, under the shade of green boughs borrowed from the neighbouring forest, an excellent meal, suited to the well-known sobriety of the guests, had been provided by M. B——, to which we did not fail to do ample justice."

"The honest folks of the Landes, who are passionate lovers of dancing, left the table to mingle joyously in their favourite Rondo. Towards evening it became a formidable *crescendo*, a mad, headlong race, reckless, and even terrible at last. Excited, not by drink, but by their much-loved

DANCE AT AN INN
From an engraving by Basan after A. de St. Aubin

pastime, all the young couples, turning, twisting, jumping over obstacles, climbing, leaping, escalading, running, only paused when the sounds of the fife died away for lack of breath on the part of the exhausted musicians. The great points to observe in the dancing of the Rondo are never to unclasp hands, and to follow every movement of the leader blindly."

M. Georges Perrot, in his travels among the Southern Slavs, saw a Romaïka, which seems to be a variety of the Round.

"There are very few Eastern dances," he says, "in which the two sexes

mingle, and even when this occurs, as in certain varieties of the Romaïka, it is only in a kind of Round, in which all the men first join hands and dance, and then all the women. They never dance in couples. Even in the Romaïka, only the leader of the Round dances; the others form up and march while the *choregus* leaps and bounds. Except in this exercise, which recalls the Homeric choruses, and in which a whole village takes part, dancing is merely a spectacle, as in our ballets."

DANCE OF PEASANTS

M. Charles Yriarte gives an elaborate description of the national dance of Dalmatia, the Kollo, a rustic dance, with certain characteristic features which distinguish it from the ordinary Round.

"The word Kollo means a circle. It is a Round, formed by alternate male and female couples, its peculiarity being that the man does not take the hand of the woman next to him, but passes his arm under hers to clasp the hand of her neighbour. The whole ring, thus intermingled, stamps on the ground, singing a monotonous air, somewhat mournful, but not unpleasing. One Sunday, at Gradisca, the banks of the Save for a distance of about a league were covered with groups of women strangely adorned with glass beads, huge crowns, artificial flowers, false pearls, and jewels of curious design, the brilliant hues of which stood out against their richly embroidered bodices. It was in honour of some local *fête*; the women

FÊTE CHAMPÊTRE
After a Picture by Debucourt

danced together in groups, slowly, without change of place, giving a sort of challenging expression to the undulations of their bodies."

According to M. Dora d'Istria, this Round is of a variable character, agreeing with the age and temperament of the dancer. "Sometimes," he says, "a young virgin performs it, exciting the spectator's admiration by her modesty; sometimes the wife of a Bosnian troubles all hearts by the significance of her movements."

SERGEANT BELLEPOINTE DANCES WITH CATIN
After Charlet

M. Dora illustrates the intense fascination of the Kollo by the following legend:

The Haidouk Radoïtza, who had been cast into a dungeon of Lara, feigned death so aptly, that Békis gave orders for his funeral. But the Aga's wife, doubting the reality of this sudden decease, advised that fire should be kindled on the Haïdouk's breast, to see if the "brigand" would not move. Radoïtza's heroic soul was equal to this ordeal, and he never stirred. The Turkish woman demanded a further test; a serpent, warmed in the sun, was laid in his bosom. The motionless Haidouk showed no sign of fear. The Aga's wife then proposed that twenty nails should be driven in under his finger and toe nails. Firm of purpose, he did not even breathe a sigh. His tormentor then ordered a Kollo to be danced round the prisoner, hoping that Haïkouna would force a smile from the Haidouk. Haïkouna, fairest and tallest of the daughters of Lara, led the Round. Her silken trousers rustled, the necklace round her throat tinkled with every step. Radoïtza, unmoved by tortures, could not resist her spells; he looked at her and smiled. But the young Servian, at once proud of her

triumph and touched by it, dropped her silken kerchief on Radoïtza's face, that her companions might not see him smile. This ordeal ended, Radoïtza was thrown into the sea, but he, a practised swimmer, reached the shore, returned by night to the house of Békis Aga, struck off his head, killed the "Turkish vixen" by driving the nails he had pulled from his

AN IMPROMPTU DANCE
After a Picture by Deyrolle

own hands and feet into hers, carried off Haïkouna, "heart of his breast," took her away to Servia and married her in a white church.

In Roumania, an ancient Round known as the Hora is danced in languishing cadence to the lingering notes of bagpipes. The youths who dance it hold hands, advancing to the left in four or five steps, then stamping on the ground, pausing, and repeating the measure.

"Gradually," says M. Lancelot, "the mandolin strikes in to enliven the solemn strain, and seems desirous to hurry it, emitting two or three sonorous notes, but nothing moves the player of the bagpipes; he perseveres

in his indolent rhythm. At last, a challenging phrase is thrice repeated; the dancers accompany it by stamping thrice on the ground, and looking back at the girls grouped behind them. The latter hesitate; they look at each other, as if consulting together; then they too join hands, and form a second circle round the first. Another call, more imperious still, is sounded; they break from each other, and mingle in the round of young men.

"At this moment, the old gipsy opens his keen little eyes, showing his sharp white teeth in a sudden smile, and shaking out a shower of joyous, hurried notes over the band, he expresses, by means of an agitated harmony, the tender thrill that must be passing through all the clasped hands.

"The Hora proper now begins. It lasts a long time, but retains throughout the character of languor that characterised its commencement. Its monotony is varied, however, by a pretty bit of pantomime. After dancing round with arms extended, the men and their partners turn and face each other in the middle of the circle they have been describing. This circle they reduce by making a few steps forward; then, when their shoulders are almost touching, they bend their heads under their uplifted arms, and look into each other's eyes. This figure loses something of its effect from the frequency with which it is repeated; and the cold placidity with which the dancers alternately gaze at their right-hand and left-hand neighbours is disappointing, and robs the pantomime of all its classic aroma.

"Attempts have been made to identify the Hora with the Roman dance depicted on so many bas-reliefs, and they may possibly have a common origin; but the slow, dragging measure of the Roumanians, that excludes all expression of emotion, even to a smile, is far removed, indeed, from the passionate animation with which we may credit the daughters of ancient Rome, to judge by the frank gaiety and unrestrained mirth that distinguish the noisy rounds of their Trasteverine descendants."

. . . I was wandering one evening on the *lande*. The sun was setting, and his dying rays still lingered on the distant mountains of Auvergne, the rosy peaks of the Puy Mary and the Puy Violent. The sunlight had faded from the plain, but twilight had not yet fallen; the luminous

reflections from the sky touched the gorse and heather with pearly glints. Here and there, in the distance through the oak-trees, the slumbering pools shone with a motionless lustre. I strolled slowly back to the village. Suddenly, the sound of bag-pipes, playing a Bourrée, rose upon the solitude. The notes, nasal and somewhat vulgar when I listened to them in the village inn, took on a strangely poignant music here, in the evening peace of the monotonous fields, encircled by the distant peaks of the Cantal. It was neither joyful nor melancholy, but full of infinite sweetness. And the music crept into the *lande*, into the horizon, and seemed to tremble in the mists that rose from the valleys.

BOURRÉE OF AUVERGNAT PEASANTS
From a Lithograph in the Bibliothèque Nationale

Shepherds were dancing a Bourrée to the pipes, before folding their flocks :

"Jeou t'ay tant cercada,
Bouisson per bouisson,
A la fin t'ay trouvade,
Ame 'un gentil garçoun."

I felt more strongly than ever that music and dancing, like everything else, must be judged of in their native setting to be appreciated.

The Bourrée of Auvergne is looked upon as a heavy dance, somewhat coarse in character. The stamping of sabots or hob-nailed shoes is a characteristic accompaniment, marking every third beat of the measure.

But when you light upon the dancers on a lovely summer evening in the fields, how charming is the vision you bear away with you !

The Bourrée is a native of Auvergne. It is said to be derived from a very ancient Branle. It is the popular dance throughout Cantal, Puy-de-

DANCERS IN THE BOIS DE VINCENNES
After an Engraving of the Time of the Consulate

Dôme, Corrèze, Haute-Vienne, Creuse, a part of Dordognè, Lot, Aveyron, Cher, Indre, Vienne, Charente, and Haute-Loire.

According to an old proverb, the Auvergnats are the folks to dance !

Yes, say the Limousins :

"Per ben la dansar,
Viva lous ouvergnatz,"

but

"Per ben la chantar,
Vivas les limouzinas. . . ."

And, indeed, the women of the Limousin have a collection of Bourrées no less varied than original. You will hear their songs on moors flushed

A FÊTE CHAMPÊTRE

After a Picture in the Vernon Collection, by Thomas Stothard, R.A.

with the purple of heather, in savage gorges where mountain torrents churn among the rocks, under the mysterious shade of forest oaks, and, like me, you will listen entranced.

The Bourrée was introduced at the Court of the Valois by Marguerite daughter of Catherine de' Medici. The success it obtained continued till the close of Louis XIII.'s reign. It is a mimetic dance. The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy. Bach, Handel, Rameau, and other masters composed Bourrées, the rhythm of which differed slightly from that of the traditional Bourreés. Some of our modern musicians have also treated the theme, among others M. Saint-Saëns, in his *Rhapsodie d'Auvergne*, M. Raoul Pugno, in the *entr'acte* of *Petite Poucette*, and M. Sylvio Lazzari, in his charming orchestral *suite*.

NEAPOLITAN DANCERS
After Victor Maurin

The Catalan dances have no sort of affinity with the Bourrées of Auvergne or Limousin. They are, indeed, distinguished from all other dances by special features. The Catalan Bails have a touch of the sentiment that informed the antique Hormos, in which virginal grace joined hands with masculine vigour. In my childhood I often witnessed the Bails of Roussillon, and I still retain charming recollections of these dances.

At the first notes of a short flageolet, and a little drum, slung on the performer's arm, which constitute the orchestra, the dancers come forward. They wear a red cap hanging at the back of their heads, a short jacket with metal buttons, a broad sash, the *faxa*, rolled round the waist, tight breeches, and the thin shoes known as the *aspardenya:* the male dancer begins by a prodigious leap, passing his right foot over his partner's head. This feat, which demands great agility, is called the *Camada redona.* The female dancer at once retreats, but presently runs back to her cavalier, who

retires in his turn. Then the couples change partners many times, first the cavalier and then the lady. Finally, all the couples join in a Round, and the women, placing their hands on the shoulders of their neighbours, spring into the air above their heads. The latter support them, holding them up under the arms, and they, bending their heads, kiss their respective cavaliers. The brilliant costumes, the faces, flushed with pleasure, make up a radiant picture in the sunshine.

Sometimes the woman rushes up to her partner, places her left hand in his right, and with a sudden spring, stiffening her left arm the while, she rests her right hand on his shoulder. He at once lifts her up, and holds her above his head, seated on his hand. Sometimes, instead of seating her on his hand, he catches her up, and holds her hanging across it.

The Neapolitan dance of Victor Maurin's sketches seems to be identical with this Bail.

NEAPOLITAN DANCERS
After Victor Maurin

The Catalan dance struck Father Vanière, a Jesuit of Béziers, as so poetic, that he gave it a place in his *Proedium rusticum*. He describes it as a harvest pastime.

"The beauty of these dances," says M. Henry, who has made a study of the Catalan Bails, "consists in the smoothness with which the female dancer retreats. There must be no suspicion of jerkiness or jumping in her movements. She must slide on tip-toe, without making any regular steps, her hands in her apron, her head a little on one side, that she may see the retrograde course she has to follow in the Round. She circles languidly, though rapidly, round the central space of the enclosure, with a movement full of grace."

At Santa Eulalia, in the Island of Iviça, I was present at a dance in which the posturings of the female dancers, though quieter and more subdued, recalled those of the Catalan women. The young girls revolved in a sort of slow waltz. The young men whirled round energetically to the sound of drum and flute, but the brilliantly dressed maidens, their eyes modestly

downcast, moved with a sort of undulation, their elbows against their hips, their hands slightly raised, like idols.

The male dancer, a coloured scarf rolled round his neck, a handkerchief or a pair of enormous castanets (*castagnolas*) in his hand, sometimes in gala dress, sometimes in a simple short jacket, throws himself about, stamps, leaps into the air, and at intervals kicks out furiously on either side.

PEASANT DANCE AT ANDORRE
After G. Vuillier

The intention of this mimetic dance is clear enough. The young girl sways and trembles, chaste and gentle. Her partner follows her, protects her, drives off other wooers, and bounds into the air at last, in joyous token of victory.

The Farandole, the old popular dance of Southern France, still survives in Provence and in Roussillon, where I well remember seeing it danced at village festivals in honour of the patron saint. The dancers stand in a long line, holding each other by the hand. Sometimes handkerchiefs, the ends of which are held by the dancers, add to the length of the human chain.

A. Leleux. A Village Dance in Brittany

Musée du Luxembourg

The dancers, winding rapidly under each other's arms, gyrate round a single couple in a long spiral. The ancient Farandole has never lost favour entirely, and Court ladies danced it occasionally in the eighteenth century. It is still introduced in modern ball-rooms in the Cotillion, and as a wind-up to the American Quadrille.

Barbantane is said to be the place where the Farandole was danced in the greatest perfection. To a native of Provence *Li farandoulaïre de Barbantano* is the *ne plus ultra* of dancing. At Manosque we may still see the dancers of St. Pancras performing old steps to old airs played by the *tambourinaires*, and executing the Bravade. This Bravade is a sort of fantasia of the foot, accompanied by loud cries and the report of fire-arms, all in honour of the saint, who used to be borne along in procession. The interdiction of processions by the authorities has put an end to the saint's annual progresses, but the dancers still play their part.

THE VOLTIGEUR
After H. Bellangé

The Contrapas is a purely Catalan dance, in which women rarely take part. The dancers join hands and move round in a circle. It is, in fact, a sort of Round, led by two principal performers, who give the time and the step. They perform a few steps to one side, repeat them to the other, and the whole band imitates their movements. This swaying motion would be monotonous were it not diversified by a rapid *battement* with the heel against the instep. In spite of this embellishment, the Contrapas is a

solemn dance. It is, in fact, a choregraphic curiosity, deprived of all charm by the absence of the feminine element.

As we see, many districts of France have preserved their old distinctive dances. Certain rustic dances, for instance, have persisted along the coast of Brittany.

"At Pontivy, near Vannes," says Elise Voïart, "couples, ranged one

A COUNTRY BALL
From a Lithograph by Raffet

behind the other, move alternately from right to left, and from left to right; the execution of these monotonous movements is called dancing; the performance is a sort of Branle. The number of performers is not limited; as many are admitted as the space will allow. The music of bag-pipes and hautbois regulates these rude dances, the airs of which consist of three bars, passing from grave to acute. In Upper Brittany, in the neighbourhood of Nantes, there is more art in the dancing. The couples dance with arms entwined; that is to say, the woman's right hand is held in the man's right hand, her left hand in his left, as in the Allemande; the

dancers clap hands in time to the music, and then return to their places. This performance is repeated until the air comes to an end, or fatigue forces the dancers to desist."

In certain foreign countries, the ancient rustic festivals of special significance have been preserved. An example of this may be found in

DANCE OF GERMAN PEASANTS

Japan, where the Rice Festival is still celebrated. This dance consists of some thirty figures, danced by men alone, in a costume composed of a girdle of rice straw, a round hat of the same material, pressed down over their eyes, and a little cloak, the wide sleeves of which, floating out behind them, simulate the wings of a huge moth.

Masquerades, accompanied by national dances, have always held a prominent place among popular amusements. We may turn again to Japan

for an example. The dance of the Lion of Korea is of this class. It is danced in the streets, and the approach of the performers is announced by the discordant sounds of fifes, timbrels and drums. M. Aimé Hubert describes it thus :

"A troupe of four comedians enters from a side street. Three form the orchestra, the third gives the performance. He is rolled in a very full

HARVESTERS
After a Picture by Leopold Robert

cloak, striped or speckled, surmounted by an enormous lion's head of fantastic design. This monster lengthens himself at his pleasure, and every now and then suddenly towers a metre or two above the heads of his companions. The children who follow utter shrieks, in which fear and defiance mingle. One or two, more daring than the rest, venture to lift the folds of the long cloak, and pinch the legs of the mysterious mountebank. He, for his part, threatens them, turning his head towards them, opening his jaws, and shaking the thick white paper mane that encircles his scarlet face ; or begins to jump about to the music of his acolytes. He, too, is armed with a drum ; but when he leaves off dancing he lays it aside,

A BRETONNE GAVOTTE
After a Picture by Deyrolle

and falling to the ground, he transforms himself into a quadruped, executes a few grotesque gambols, and finally pulls off his disguise. The monster has vanished, but the juggler remains."

The same writer describes the rustic festivities held in the suburbs of the capital by the citizens. Strolling dancing-girls are invited to these *fêtes*,

A FAMILY GATHERING IN DENMARK
After a Picture by Monies

whose specialities are pantomime, posturing, and character-figures. The most graceful of their performances is the Fan Dance, a sort of pantomime.

"There are further," says M. Humbert, "certain national dances, which are cultivated in town society, and which naturally find a place among the diversions of these open-air entertainments. The ladies generally dance alone. They form a quadrille, each dancer retaining her original place, and confining her movements to swaying her hips, turning or drooping her head, and stretching out her arms and hands, not without grace and elegance, but with much monotony of action.

Printed by Géry-Gros, Paris

Taunay. The Village Wedding

"The men never dance, except for the purpose of showing off some choregraphic feat among intimate friends, generally when inspired by the fumes of *saki;* or when they take part in the Rounds, which are a favourite termination to family banquets."

The Rice Dance is also a rational pastime in Madagascar. Here it is a genuine pantomimic performance, executed by one man. The dancer first imitates the clearing of the soil, the wielding of the axe, the felling of trees; then the burning of the destroyed forest; he runs about from side to side, blowing as if to fan the fire, and, always observant of time and cadence, he mimics the crackling of the flame, the snapping of the branches. Then he goes on to the sowing of the seed, and, after it is buried in the earth, to the invocation of the gods.

A DANCE OF BASHI-BAZOUKS
After Gérôme
By permission of Messrs. Boussod Valadon and Co.

M. Désiré Charnay, to whom we owe the above details, gives a vivid description of the Bird Dance of the Malagasies:

"Leaning forward with outstretched arms, like a sibyl of antiquity, the dancer beats slowly on the ground with her naked feet. She throws out her arms, draws them back, lets them sink to the ground, then stretches them as far as possible above her head; all in vain; she is chained to earth,

and cannot fly. The music swells in a rapid *crescendo*, the voices become louder, the clapping of the hands more vigorous, the dancer's movements more hurried, the upper part of her body is almost motionless, while her arms beat the air like wings that struggle helplessly to lift her into space. She becomes impatient at last, a sort of rage possesses her. She runs

A GIPSY DANCE
After Carl Böker

panting round the circle that encloses her, the ground re-echoes dully to the beating of her feet ; she twists her arms, her hands, her fingers convulsively, At last she pauses in despair, and we all applaud her."

The natives of the New Hebrides celebrate the banana harvest with festive dances. "Persons of every age take part in these," says Dr. Hagen, "from the infant whom the mother carries on her hip, to the toothless old grandmother. The female dancers are tricked out in frippery of every hue. They form a circle, from which each one comes forward in turn ; she chants a couplet, to which her companions reply, advancing towards her, and then retreating."

Dancing, that mirror of human passions, has mingled its slow or rapid measures with all the events of human life. We find it under the chilly skies of the North, under the burning sun of the Equator, in the remotest islands of the Pacific ; it is, in fact, a universal language.

In Denmark, fathers train their children to dance to the fiddle in rustic inns ; Spanish parents look proudly on as their little ones make their first

THE SHAWL DANCE

attempts to the music of the guitar, and are overjoyed to see signs of a vocation in one of their dark-eyed girls.

The Bashi-Bazouks execute war-dances round their camp-fires ; Tziganes and Gitanas gather crowds around them now, as in the Middle Ages, when they wandered from town to town, bearing the voluptuous charm of Oriental dances throughout Europe.

Dancing, however, is greatly modified by climate. In the northern and temperate zones it is a pastime more or less popular ; in the south, it is a passion. Thus the soul of each nation informs its dancing. In one country, ferocity and delight in bloodshed find expression in frenzied

measures; in another, dancing is a diversion, reflecting the prevalent gentleness of manners. The most barbarous races indulge in it; among certain savage tribes, it serves to ratify treaties or to declare war. The Calumet Dance of the Iroquois, for instance, is said to have had all the *prestige* of a national institution consecrated by law.

"DELIGHTFUL WYOMING"
From an Engraving by G. E. Hicks after E. Webb

A DANCE AT SEGOVIA
After a Picture by Garcia Mencia

CHAPTER VIII

Spanish Dances—Danzas and Bayles—The Fandango—The Bolero—The Seguidillas Manchegas—The Jota Aragonesa—The Jaleo de Jerez—The Cachuca.

SPANISH dancing is of great antiquity. It doubtless underwent various Moorish modifications, and certain of its steps are obviously of Arab origin. But everything goes to show that in all its essentials it is heir to the traditions of the Gaditanas—whom we have already mentioned—those famous dancing-girls of Cadiz, who created such a *furore* in ancient Rome.

Obscurity envelops the history of the national dances of Spain during the Middle Ages. In a study dealing with public amusements, the learned Jovellanos suggests that the art of dancing took refuge in the Asturias during the Arab invasion. We know that minstrels and troubadours (*juglares* and *trovadores*) did not cease to compose *baladas* and *danzas*, and

that the dance known as that of King Alonzo the Good belongs to the twelfth century.

Among the earliest dances of the Peninsula were the Turdion, the Gibadina, the Pié-de-gibao, the Madama Orleans, the Alemana, and the Pavana.

Under Philip IV., theatrical dancing rose to an eminence hitherto unattained in Spain. In the Court Theatre at Buen Retiro, certain Danzas Habladas (spoken dances) were performed, in which allegorical and mythological subjects were developed with immense success—not, however, in a manner wholly new, as something of the sort was already known in the days of Cervantes.

Here, as at Versailles under Louis XIV., ballets were organised with extraordinary magnificence of decoration and costume, members even of the royal family taking part in the performances. Celebrated poets, such as Quevedo and Luis de Benevente, composed several of these ballets, following thus in the illustrious footsteps of their predecessors, Lope de Vega, Mendoza, and Calderon, among whose works pieces of the same class are to be found. Little by little these *ballets d'action* supplanted the national dances on the stage, so that the Zarabanda and the Chacona were almost extinct early in the eighteenth century. But then a new impetus was given to choregraphy, and the Fandango, the Bolero, and the Seguidillas appeared.

"What people so barbarous," cries the poet Tomas de Yriarte, "as not to be stirred by the tunes of its national dances!" All Spain, indeed, thrills to the notes of the Fandango—pre-eminently the national air, and one that accompanies a step so ardent and so graceful as to be "worthy of performance at Paphos, or in the temple of Venus at Cnidus."

"Like an electric shock, the notes of the Fandango animate all hearts," says another writer. "Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer

A La Fin. Before the Bull-Fight

shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy."

The measure whirls along in a rapid triple time. Spangles glitter; the

THE FANDANGO
After a Picture by Francès

sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! olè!* Faces beam and eyes burn. *Olè, olè!*

The Bolero intoxicates, the Fandango inflames.

Father Marti, Dean of the Chapter of Alicante, wrote as follows in 1712: "You know that dance of Cadiz, famous for centuries for its voluptuous steps, and still performed in every house and suburb of the city to the delight of all spectators; not only is it in favour with negresses

THE FANDANGO
After a Picture by Kindler

and other low people, but also with ladies of the highest repute and birth.

"The step is danced by one or by several couples, who follow the measure with the most pliant undulations of the body."

The Fandango has points of resemblance to the Seguidilla.

"A singular anecdote, the authenticity of which I do not guarantee," writes Baron Charles Davillier, "is related by a seventeenth century author in connection with this famous dance. It is said that its indecency so scandalised the Vatican that its proscription was resolved upon, under pain

of excommunication. A consistory having been convoked to try the matter, sentence was about to be pronounced, when a cardinal interfered to say that it was unjust to condemn even the guilty without a hearing: he moved that the Fandango should appear before its judges. This being agreed to as equitable, two Spanish dancers, one of each sex, were summoned. They danced before the august assembly. Their grace and vivacity soon drove the frowns from the brows of the Fathers, whose souls were stirred by lively emotion, and a strange pleasure. One by one their Eminences began to beat time with hands and feet, till suddenly their hall became a ball-room; they sprang up, dancing the steps, imitating the gestures of the dancers. After this trial, the Fandango was fully pardoned and restored to honour."

A RUSTIC DANCE
After Esteban

If the Fandango as danced by the populace is too racy of animal life and passion, it grows milder when introduced into society. Moderated by the laws of the theatre, it gains in grace, though it loses in vigour.

The light and lively Bolero, or Volero, is not an ancient dance. It dates from the end of last century, and its invention is ascribed to Sebastian Cerezo, a celebrated dancer of the time of Charles III. Experts, nevertheless, trace in it remnants of older dances—of the Chacona, for example, and of the Zarabanda. It is a more dignified and modest dance than the Fandango; but it has, like the latter, certain affinities with the Seguidilla.

The Bolero, which is a dance for two persons, consists, says Blasis, of five parts:

"The *paseo*, or promenade, which is introductory; the *differencia*, in

which the step is changed ; the *traversia*, or cross-over, in which places are changed ; then the so-called *finale ;* followed, in conclusion, by the *bien parado*, distinguished by graceful attitudes, and a combined pose of both the dancers. The Bolero is generally in duple time, though some Boleros are written in triple time. Its music is varied, and abounds in cadences. The tune or air may change, but the peculiar rhythm must be preserved,

THE YOUTHFUL DANCER
After a Picture by Cabral y Bejarano

as well as the time and the preludes, otherwise known as *feintes pauses* (feigned pauses). The Bolero step is low and gliding, *battu* or *coupé*, but always well marked."

On the stage, the Bolero is performed by several *parejas*, or couples. One of its most graceful *posturas*, or attitudes, is that called the *dar la vuelta*, in which the dancers find themselves face to face after a half turn. The woman's part in this dance is infinitely more expressive and impassioned than that of the man. "*Olè ! olè !* the Bolero intoxicates !" as says a Spanish writer.

By Seguidillas are to be understood not only the national dances,

but also certain popular stanzas by which they are accompanied. The step of the Seguidilla of the present day had its origin in La Mancha (hence the term *Seguidillas manchegas*), and it dates from the early part of the eighteenth century; but Seguidillas of some sort—very different, perhaps, from those we know—are extremely ancient. They are mentioned by Cervantes in *Don Quixote*, and also in the *Vida y Hechos del Picaro Guzman*

A BORN DANCER
After a Picture by Worms
By permission of Messrs. Boussod Valador and Co.

de Alfarache, by Mateo Aleman, who lived in the latter part of the sixteenth century.

"Our buildings and weapons of war," says Aleman, "are renewed from day to day. . . . Chairs, cupboards, tables, lamps, candlesticks are also changed. It is the same with our games and dances, our music and songs. The Zarabanda has gone; Seguidillas are in fashion; which, in their turn, will disappear to make room for newer dances."

Mariano Soriano Fuentes, one of the most popular composers in the

Peninsula, and the author of an excellent history of Spanish music, is of opinion that the Seguidillas may be regarded as the oldest dances of Spain, excepting only those dances called Bailes en Coro (Rounds), and the Danza Prima, still in vogue in the Asturias. Señor Fuentes eulogises the Seguidilla as an ideal popular pastime, full of variety in its figures, graceful, spirited, gay—yet not immodest, and comparing favourably in this respect with the Andalusian dances.

But even in Andalusia, the penny fans (*abanicos de calañia*) sold in the precincts of the bull-ring on *festas*, the tambourines, and the quaint yellow carriages in the streets, are all decorated with pictures of Seguidillas—very primitive pictures in glaring colours :

> "*No ha de faltar zandunguera,*
> *Puesta en jarras una dama*
> *De las que la liga enseñan.*"

"In which there is always a fine lady, with her arms a-kimbo, and not ashamed of her garters."

The Andalusian Seguidillas have a rapid rhythm, and are accompanied by verses (*coplas de baile*) which are usually gay and lively.

In La Mancha—whose inhabitants, lovers of music and dancing, are the merriest folk in Spain—Seguidillas are improvised by popular poets to suit every occasion. Whistled by muleteers, sung in taverns, echoing through the torrid air of the plains, the *coplas de Seguidillas* are innumerable :

> "*Dans la Manche les jeunes filles*
> *Triomphent dans les seguidilles.*"

The *coplas* of La Mancha are famous. Many of them are ephemeral ; others endure to enrich that patrimony of ancient song transmitted from generation to generation, printed at Barcelona, or in the neighbourhood of Seville or Madrid, and sold at bookstalls, or hawked by blind men through the country-side.

Need it be said that the theme of these *coplas* is love—the longing and the joy of the lover, or his jealousy, his anguish, his rage ? The structure of these verses is simplicity itself—a more or less regular couplet or two, (the *copla* proper) and an *estribillo*, or refrain.

Baron Davillier, in his *Espagne*, gives specimens of some popular Seguidillas :

" Mi corazon volando
Se fué á tu pecho ;
Le cortaste las alas,

A MINUET
After a Picture by D. Puebla

Y quedó dentro.
Por atrevido
Se quedará por siempre
En el metido."

" My heart flew to thy breast. Thou didst cut its wings, so that it remained there. And now it has waxed daring, and will stay with thee for evermore."

" Son tus ejos, hermosa,
Fiéros arpones,
Que con mirar traspasan
Los corazones.

Miraste el mio,
Y desde aquel instante
Por ti deliro."

"Thine eyes, O my beauty, are cruel spears, that pierce hearts with a glance. Mine thou hast looked upon—and ever since, I have been mad."

Now it is a young girl who sings:

"*Aunque me ves que canto,*
Tengo yo el alma
Como la tortolilla
Que llora y canta,
Cuando el consorte,
Herido de los celos,
Se escapa al monte."

A SPANISH DANCER
After a Lithograph by Grenier

"Lo, I sing! but I sing and weep like the turtle-dove, whose mate, stricken of jealousy, flies away towards the mountain."

"These songs," continues Davillier, "probably go back to the seventeenth century, to the days of Gongora. To us they may appear very lackadaisical and insipid; yet, as compared with our own popular poetry—with our street catches and our bon-bon mottoes—these Seguidillas are superior both in taste and style."

During my own travels in the Balearic Islands, I halted in the little town of Pollenza, near Cape Formentor. Here I noted down certain *malagueñas* which seem to me to have something in common with the *coplas de Seguidillas*. Love is still the theme of these verses, which are tender and sometimes quaint:

"*Una estrella se ha paraida*
En el ciel y no parece;
En tu cara se ha metido;
Y en tu frente resplandece."

"A star is lost and appears not in the sky; in thy face it has set itself; on thy brow it shines."

"*A un sabio le pregunté*
De qué mal me moriria
Y me diio 'Del querer!'
Serrana, que le tenia!"

THE HAPPY FAMILY
After a Picture by Manue Yus

"'What shall I die of?' I asked the wise man. He said, 'Of love!' And I loved thee already, girl of the mountains!'"

I heard these *coplas de malagueñas* everywhere. The wind bore them up the mountain, the waves of the sea rocked them, they hung about the dusty path of the muleteers, they echoed from the mysterious depths of twilit *patios* to the tinkling accompaniment of guitars.

Nearly every Spanish province has its special Seguidillas, similar in character to those of La Mancha, but modified by the temperament of its

inhabitants. In Andalusia these dances are called Siquiriyas. Elsewhere such qualifying terms as Gitanas, Mollaras, Sevillanas, Aragonesas, Valencianas, are used. Seguidillas Gallegas are peculiar to Galicia, Pasiegas to Santander, Quipuzcoanas to the Basque Provinces. Few Spaniards are unacquainted with the Seguidilla step.

ON STRIKE, MALAGA
After a Picture by Ferrandiz

Baron Davillier describes one of these dances which he witnessed at Albacete :

" One day at the fair of Albacete, one of the principal towns of La Mancha, we saw Seguidillas Manchegas characteristically danced. The dancers of the district met in a low-roofed room of the *parador de la diligencia* (coaching-inn), the best hostelry of the place. The guitarist wore, instead of the usual gaudy short jacket (*marselles*), a thick lambskin *zamarra ;* and had substituted for the classic sombrero of the Andalusians a cap (*montera*) of wild-cat skin. He began in a minor key with some

rapid arpeggios; and each dancer chose his partner, the various couples facing each other some three or four paces apart. Presently, two or three emphatic chords indicated to the singers that their turn had come, and they sang the first verse of the *copla;* meanwhile the dancers, toes pointed and arms rounded, waited for their signal. The singers paused, and the guitarist began the air of an old Seguidilla. At the fourth bar the castanets

A DANCE OF ARAGONESE PEASANTS
After a Picture by Ruiz de Valdiera

struck in, the singers continued their *copla*, and all the dancers began enthusiastically, turning, returning, following and fleeing from each other. At the ninth bar, which indicates the finish of the first part, there was a slight pause; the dancers stood motionless and the guitar twanged on. Then, with a change of step, the second part began, each dancer taking his original place again. It was then we were able to judge of the most interesting and graceful part of the dance—the *bien parado*—literally: well stopped! *Hacer el bien parado* is a Castilian idiom indicating the renunciation of a useless thing for a better. The *bien parado* in the Seguidillas is the abrupt breaking off of one figure to make way for a new

one. It is a very important point that the dancers should stand motionless, and, as it were, petrified, in the position in which they are surprised by the certain final notes of the air. Those who managed to do this gracefully were applauded with repeated cries of '*Bien parado! bien parado!*'

"Such are the classic lines upon which the dance is regulated, but how shall we describe its effect upon the dancers? The ardent melody, at once voluptuous and melancholy, the rapid clank of castanets, the melting enthusiasm of the dancers, the suppliant looks and gestures of their partners, the languorous grace and elegance of the impassioned movements—all give to the picture an irresistible attraction, only to be appreciated to the full by Spaniards. They alone have the qualities necessary for the performance of their national dance; they alone have the special fire that inspires its movements with passion and with life."

"The Seguidillas," says a Spanish author, "may be regarded as typical of nearly all our national dances. Unless prejudiced in favour of foreign fashions, every native praises the Seguidillas. A description of them gives an approximate idea of the Bolero, of the Fandango, and of several other popular steps; but no mere description can adequately render the graceful attitudes, the charming melodies, the movement and the expression, which are the essence of this enchanting dance."

"La Jota en el Aragon
Con garbosa discrecion. . . ."

This popular couplet indicates at once the modesty and the vivacity of the Jota Aragonesa—the national dance of Aragon—originating, as many think, in the Passacaille, so popular with the Latin races in the sixteenth and seventeenth centuries. Be this as it may, the Jota is a thoroughly Spanish dance, distinguished by its reticence from the dances of Andalusia. Not only does it enliven popular merry-makings, it also gives splendour to certain religious festivals. A Jota, called the *Natividad del Señor* (Nativity of Our Lord) is danced in Aragon on Christmas Eve, accompanied by songs. And, when the *fête* of Our Lady del Pilar is celebrated at Saragossa, enthusiastic Jotas are sung and danced at all the cross-roads, invoking the favour of the Virgin.

Like the Seguidillas of Andalusia, the Jota Aragonesa has its ancient

coplas, which have been handed down from generation to generation. The Aragonese are proud of their national Jota—infinitely finer to them than any other dance of Spain :

"Dicen que las Andaluzas
Las mas talentosas
son,
Mas en gracia las esceden
Las muchachas del
Aragon !

Los que ensalzan la
cachucha
De Cadiz y de Jerez,
Cierto es que bailar no
vieron,
La Jota una sola vez."

"The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced."

A JOTA IN ARAGON
After a Picture by Manuel Yus

At the town of Pollenza, in Majorca, the people of the inn where I lodged organised a sort of *fête*, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture, and lined along the walls with chairs, was turned into a ball-room. On the appointed evening, young men with guitars arrived, and girls dressed in their best, and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars, and of castanets, deafeningly and ceaselessly plied by girls who waited

their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected.

Other provinces besides Aragon have their Jotas ; Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as

EL JALEO
After a Picture by Moreno

the seventh century, the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral, dancers were brought from Valencia to celebrate the event.

Señor Soriano Fuentes gives rather a curious anecdote connected with our subject :

" When, in the thirteenth century, Peter III. came to the throne or Aragon, a revolt broke out ; the king, the better to overlook the rioters, withdrew from the town. The rebels, to the number of some four

hundred, under the leadership of a barber called Gonzalo, descended one day upon the royal camp, where they performed coarse and defiant dances, accompanied by insulting verses. Gonzalo even forced the king and queen and court to take part in these buffooneries. His Majesty, destitute for the moment of efficient troops, had to swallow the affront. But the tide

A RUSTIC DANCE
After a Picture by Perez Rubio

eventually turned, and Gonzalo was overpowered, and led before his sovereign.

"'O dancer, singer, and poet,' said the king, 'dost thou remember a certain performance executed before me? Little was I then able to reply, but to-day shalt thou finish thy song—with an additional verse—on the gallows!' And as he said, so was the thing done."

The dashing Jaleo de Jerez is generally performed on the spur of the moment by some supple-waisted gipsy with castanets, to the accompaniment of a guitar, and the notes of some old love-song. She rushes forward,

bounding, leaping, darting here and there, wheeling giddily, fleeing and returning. And connoisseurs applaud her noisily . . . *Olè ! olè !*

Each province has its peculiar dance, of which the inhabitants are proud. The Galicians and Asturians vaunt their Muyneira and their Danza Prima, the Andalusians their Bondina, the La Manchans their Seguidillas, the Salamancans their Charro, the inhabitants of Valladolid their Zorgono, the Murcians their Torras and Pavanas.

EL JALEO
After a Picture by John Sargent

Sooner would the true Spaniard see the Moors masters of Spain again than give up his bull-fights and his dances :

"Antes volvieranse Moros
Toditos los Españoles,
Que renunciar á sus olés
Y a sus corridas de toros."

The Gallegada, of Galicia—to be seen also in Madrid and other cities—is danced best in its native province :

"En Galicia Gallegada,
Perfetamente bailada."

Besides this dance, the Galicians have (in common with the Asturians) the Muyneira, generally performed to the music of the *gaita*, a sort of bag-pipe, heard at every public and private *fête*.

The Danza Prima of Asturias dates back to the days of the Gothic kings. It is a sort of Round, danced by young men and women, each of whom sings a *copla*, the refrain of which is taken up by all the rest.

THE GALLIGADE
After a Picture by Worms
By Permission of Messrs. Boussod Valadon and Co.

In Old Castile, in Estremadura, and in Salamanca, the Habas Verdes is a very popular dance. It is accompanied by *coplas* and their refrain.

The name Polo, like Seguidillas, is applied both to a dance and to the songs accompanying it. This dance is of Moorish origin. Baron Davillier describes a performance of the Polo :

"The singer ran his eye over the girls present and, smiling on one of them, he sang :

"Ven aca, chiquiya,
Que vamos á bailar un polo
Que se junde medio Seviya!"

"'Come hither, little one, and we'll dance a Polo that'll shake down half Seville!' The girl so addressed was perhaps twenty years of age, plump, robust, strapping, and supple. Stepping proudly forward, with that easy swaying of the hips which is called the *meneo*, she stood in the centre of the court awaiting her cavalier. Then castanets struck up, accompanied by the gay jingle of tambourines, and the bystanders kept time by tapping the flags of the yard with their heels or their sword-canes, or by *palmadas* —that is to say, by slapping the backs of the fingers of the right hand twice in quick succession into the palm of the left hand, and then striking the two palms together.

SPANISH DANCERS
After an Etching by Goya

"The dancer, marvellously seconded by her partner, had little need of these incitements: now she twisted this way, and now that, as if to escape the pursuit of her cavalier; again, she seemed to challenge him, lifting and lowering to right and to left the flounced skirt of her calico dress, showing a white starched petticoat, and a well-turned, nervous leg.

"The spectators grew more and more excited. Striking a tambourine, some one cast it down at the girl's feet; and she danced round it with redoubled animation and agility. . . . But soon the breathless and exhausted dancers had to sink upon a bench of the courtyard."

The name Cachucha—which distinguishes a Spanish national dance—is

John Sargent. La Carmencita
The Luxembourg, Paris

also given to anything that is pretty, graceful and fragile—to a very light boat or canoe, for example :

"Mi cachucha por la mar
A todos vientos camina,
Pero nunca va mejor
Qua cuando va de bolina."

A FUNERAL DANCE
After G. Doré

According to Blasis, "the Cachucha is danced by a single dancer of either sex, in triple time. The movement is moderate at first ; but, little by little, the dancer increases his speed, and the clatter of the castanets he holds in his hand. The air is looked upon as a national one. The steps of the Cachucha, like its music, are gay, graceful, and impassioned. The bust and head play a great part in the expressive movements which characterise this dance."

Among the dances of the present day in Spain is the Zapateado or Guaracha—the latter being the name given to this dance when it is performed on the stage.

The Zorongo is a simple but rapid dance : the dancer darts backwards and forwards, beating time with his hands. It very much resembles the Tripoli Trapola, the main difference being that the latter terminates with three half-turns. Both dances are original and charming, and the music which accompanies them is extremely tuneful.

We must not omit the Tascara from our summary of extant Spanish

THE FANDANGO
After a Picture by Worms

dances. It is of great antiquity in Spain, and has been popular in the South of France ever since the Middle Ages. Baron Davillier says that it is mentioned by Quevedo, and that Cervantes (in the *Viage el Parnasso*) "describes the great belly and long neck of the fantastic monster from which this dance derives its name. In 1837 it was a feature of the *fêtes* given to celebrate the promulgation of the famous *Constitucion*. The Tascara figured as a dragon ; it opened an enormous mouth, and men, concealed inside, caused it to gnash its teeth noisily. On the back of the Tascara

was perched a sort of lay-figure, dressed up as a woman, and called by the people—one hardly knows why—Ana Bolena."

A whole volume would not afford space for a complete study of ancient Spanish dances. We will glance rapidly at the chief of them, mentioning the Turdion—probably the old French Tordion, which we have already

A TAVERN BALL IN SPAIN
After G. Doré

discussed—and the Gibadina, or Hunchback's Dance, of which we know nothing but the name.

The famous Pavana, our sixteenth-century Pavane, came from Spain into France. Catherine de Medicis and Marguerite de Navarre excelled in it.

"To this day in Spain," writes Baron Davillier, "they speak of *entrados de pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again, *pasos de pavana*, is said of a personage whose walk is affectedly slow."

The Passa-calle was another very fashionable sixteenth-century dance.

The name indicates literally something that passes or goes on in the street—probably because in the first instance the Passa-calle was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favour in France, where it was known as the Passacaille.

The Folias, too, was a very popular measure. The ferocious Pedro I. of Portugal delighted so greatly in this dance that he used to spend whole

SPANISH DANCERS
After an Etching by Goya

nights in dancing it with his family, and the few other persons who risked their safety in his vicinity.

According to Fernandez de Cordova, the Chacona was no other than the ancient dance of the Gaditanas. The Olè Gaditano is also supposed to be a heritage from them.

"One *fête* day," says Baron Davillier, "we saw the Olè wonderfully danced, in a suburb of Cadiz, by an extremely clever *bailarina* called, from the slightness of her figure, La Nena (Baby), rather a common name, by the way, in Andalusia.

"An exquisite and peculiar suppleness of body and carriage is required

to dance the Olé well. This La Nena possessed in a high degree, being, indeed, unrivalled in her backward curving and posing. It was something marvellous to see her conclude a step of the most captivating animation by bending backwards. Her willowy figure drooped with graceful languor, her shoulders and arms sank till they almost touched the ground. She remained thus for an instant or two, her neck extended, her head thrown back, as if in ecstasy. Then suddenly, as if touched by electricity, she bounded up again, shook her ivory castanets in cadence, and finished the dance with as much energy as she had begun it."

A SPANISH DANCER, MADRID
After a Print in the Bibliothèque Nationale

THE TARANTELLA AT NAPLES
From a Photograph by Sommer and Son

CHAPTER IX

Modern Greek Dances—The Italian Tarantella—Some European Dances—Bayadères and Almées—Savage Dances

SIXTY Greek women with their children took refuge on a height when Ali Pacha of Janina put the villages of Suli to fire and sword. These women watched the pitiless slaughter of their husbands and brethren. Then, in despair, they threw their children from the precipice into a torrent that roared at its foot, and, taking each other's hands, danced a last distracted round. One by one they left the dancing circle and flung themselves into the abyss. As victim after victim disappeared, the circle narrowed, and resumed its funeral measure. When the dance ceased, the cliff was deserted. There was silence, broken only by the eternal roar of the torrent. Nothing stirred,

save the thin wreaths of smoke rising from the heaps of embers that had once been villages.

Greece still guards the glorious memory of her ancient dances. This sombre round, danced by Suliot women about to die, expressed their despair, like the dances of their ancestors on the eve of battle.

For many centuries past dancing has been dissociated from religious rites among the Greeks. It is only in the mountain fastnesses of certain semi-barbarous clans that the old union still lingers, though scattered vestiges of the ancient choregraphy are to be found here and there in the peninsula of Hellas.

A PUBLIC DANCER
From an eighteenth Century Print

The dance that Homer describes as engraved upon the shield of Achilles is still performed. Lightly clad girls, dancing hand in hand, follow a leader through windings that represent the Cretan labyrinth, and indicate the episode of Theseus and Ariadne. The dancers move with a slow, sweet rhythm through scenes of surpassing loveliness. The spectator dreams that he is watching that round of Nymphs and Graces described by Hesiod.

The Greeks have retained several other antique dances. The Arnout Dance recalls that of the ancient Greeks, when they went to battle dancing —as did also the Lusitanians, according to Diodorus Siculus. The Arnout leader* animates his company by cracking a whip or shaking a staff, as he rushes from one group to another, followed by dancers moving in cadence with hands entwined.

The Ionian, a true Bacchic dance, still survives among the Greeks,

* Most Greek dances are guided by a leader, who is probably a successor of the ancient *choregus*.

especially at Smyrna in Asia Minor. The Agrismene, once a dance of the festivals of Aphrodite, is not extinct. Young girls, when they have filled their jars at the sacred wells of Callichorus, join hands and dance and sing. To this day kilted Greeks, quiver on shoulder and bow in hand, perform the ancient Pyrrhic Dance. The Klephts, or Brigands, follow their *choregus* in a long chain, dancing and singing while he marks time by nodding his head.

In modern Sparta, M. Henri Belle saw a performance of the Syrtos, a grave, slow dance, evidently of ritual origin :

" The dancers, taking each other by the hand, turned monotonously in a circle. But after the resinous wine began to circulate there was more animation. A tall fellow danced a few steps, gravely and seriously, yet lightly and gracefully. Then he began to rotate with wonderful speed, sometimes almost crouching on the ground, sometimes straightening himself with a leap, swaying to and fro, gesticulating with his arms, utterly without method or grace, or the least concern for the movements of his companions. Having at last become, as it were, the fugleman of the whole band, he directed their movements with a handkerchief, supporting himself on the shoulder of a companion. And so, silently and sedately, the dance went on till fatigue forced the performers to desist.

" Northern Negropont," he writes in another part of his travels, " is famous for its dances ; that executed by the natives of Mantoudi is apparently a rhythmic pantomime of the hauling ashore of fishing-nets.

" In Chios the natives danced to a rather pretty Turkish air, something like the music of the Farandole of Provence ; men and women hold each other's hands, while a detached couple dance before the group."

But the dance seen by M. Belle at Megara was the most attractive of all :

" The village women, gracefully and vividly dressed, were drawn up in long files of forty or fifty. Those of the first file gave their hands to those of the third file over the shoulders of the second. In the same way, the women of the second line joined hands with those of the fourth, over the shoulders of the third—the whole forming an alternation and interlacement not easily described, but very charming. This done, all moved together, three quick steps forward and three back, singing a slow and

measured chant, their gold embroideries glittering and their silken vests showing the varying colours of a sea under the setting sun.

"This is a very ancient dance, the learned tell us. It is distinguished by a virginal and graceful sobriety, by a pure elegance in marked contrast with the libidinous undulations and contortions of the Moslem harem dances. Mere brazen animalism has never become acclimatised among the Hellenes, and though their rhythmic dancing is pursued to-day mainly for pleasure and healthful exercise, it is easy to realise that it was once a religious symbol, or even a ritual ceremony."

THE TARANTELLA AT NAPLES
From an eighteenth Century Print

"The ancient May-dances still exist in Greece," says M. Fertiault. "On May-day in certain villages, women and children assemble in honour of Flora, visiting green meadows, gathering flowers, covering themselves with blossoms from head to foot. The most beautiful among them being chosen leader, they dance and sing. One sings, 'Welcome, O Nymph, goddess of May!' And the chorus echoes the refrain, 'Goddess of May!'"

Let us pass from the azure skies of Greece to those of Italy, where we shall find the Tarantella, a dance that owes its name to the great spider, whose bite was supposed to be cured only by dancing to the point of exhaustion, both names being derived from Tarentum. This dance is described with much vivacity and humour by M. M. Monnier:

"Back to Naples and quickly! for in that Villa Reale I quitted so abruptly I hear the tabour calling to arms—the tabour and the castanets—that joyous tabour of long descent, as ancient, says Bidera, as Cybele—but Bidera loves to make all things old! Yet the tabour

is at least as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes whose light fingers shake it. Follow the sound : it is the Tarantella !

"The dancers salute each other, dance timidly awhile, withdraw a little, return, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways, as in the scene between Gros-René and Marinette.

"' J'aime le bruit du tambourin.
Si j'étais fille de marin,
Et toi pêcheur, me disait-elle,
Toutes les nuits joyeusement,
Nous danserions, en nous aimant,
La tarentelle !'

"This is what one sees in royal Naples on the eve and day of Piedigrotta."

Other dances are known to gondoliers and sailors in this land of sunshine. The villagers, gardeners, and vintagers of the Roman Campagna affect the antique rhythm of the Saltarello. Men twanging the guitar and women shaking the tambourine vie with each other in agility. It is the popular dance of country *fêtes*. The heavy herdsmen of Calabria have a rough dance called the Sheep Dance. The Italian upper classes prefer the simple and graceful movements of the Montefiorina. Thus, in Italy, dancing varies according to place and circumstances, yet everywhere reflects the peculiarities of the people.

Let us now turn to the other extremity of Europe. According to Fertiault, Russians tread on one spot almost without changing ground in their popular dances. "They turn and turn, on the flat of the foot, moving their shoulders, and arms, and hips clumsily, to the sound of a long guitar called the *balaleica*, supplemented by the singing, the shouts, and even the whistling of the spectators."

But M. Fertiault knew nothing of the dance known as the Little Russian, nor of the dancing songs and scenes of the Russian army.

"On *fête* days," says M. Gaston Scheffer, "in a barn or at a tavern door, the guitarist, whom we find here as in Spain, plays a slow air. Some

Neapolitan Peasants returning from a Pilgrimage
to the Chapel of the Madonna dell'Arco.
after Léopold Robert

dancer, singing the while, then executes a step by himself. He thumps the ground with his heels, at first slowly, then with increasing speed, but with an air of gravity, his hands on his hips and his chest erect. This done, he drinks a cup of scalding tea and begins again. But no longer alone. A partner presents herself, and, without touching each other, the two perform a pantomime, the *motif* of which is the eternal theme of

RETURNING AFTER THE VINTAGE, ROMAN CAMPAGNA
From an Etching by Pinelli

coquetry. The girl is coy and the lover pursues. To divert his attention she throws down a flower ; he picks it up and strives to catch her. . . . This is the so-called Little Russian."

Soldiers sing and dance on the march and in camp. "It is only in the Russian army that regimental choirs exist. At the head of each regiment rides or walks a squad of the best singers, who while away the hours of marching by popular songs that make the men forget their fatigue. A soloist sings a verse, his comrades take up the chorus. During the long

summer evenings, the soldiers dance in couples accompanied by these singers. In Russia, as in other Slav countries, and in Greece, dancing and singing are generally associated. Dancing songs are common to all the Russian provinces. The measure is always rapid, sometimes of dizzy speed.

M. Dijon describes a quaint Russian dance. "Let us join," he says,

BAYADÈRE DANCING
After a Picture by Weeks

"this circle of peasants, young and old. The men and maidens do not commingle, but stand silently apart, like groups of dumb creatures. At last the piper begins. Then one of the dancers takes off his cap and waves it, bowing towards a girl. She, if amicably inclined, unfolds her kerchief, of which each takes a corner, and the couple begin to turn on the green, but in absolute silence, unbroken by word or laughter. Resplendent in her holiday bravery, and proud of her long tresses, the young girl dances stolidly, not permitting her partner to touch so much as her fingers. The

piper drones on monotonously for hours; and the honours of dexterity in this 'turning,' as the dance is called, are eventually awarded by the spectators to her who during the whole *fête* has most successfully preserved a wooden impassivity, unbroken by a syllable or a smile!"

A BAYADÈRE
After a Picture by Cot
By permission of Messrs. Boussod Valadon and Co.

Upper class Russians dance the dances of all nations, more or less, but their favourite is the light and graceful Cainaca, a sort of swaying waltz.

We now turn from Europe to the land of the Brahmins, to Bengal, and the banks of the Ganges, that mighty and sacred river. Mirrored in its waters, we see magnificent palaces and temples, shaded by gigantic baobabs and tamarind-trees, half hidden by flowers. This is Benares, the holy city of innumerable pagodas, whither pious pilgrims and priests and illuminati come to die, in the ecstatic hope that their souls may, after many transmigrations, attain the blessed repose of Brahma.

Savage bulls and monstrous serpents, consecrated to the gods, wander in the precincts of these temples, within the mysterious walls of which are immured girls who never leave their prison—Devadassis and Bayadères, chosen for their beauty to dance before the idols.

The word Devadassi (meaning a slave of the god) is derived from *deva*, a god, and *dassi*, a slave; but a Devadassi is commonly called a Nautch, that is to say, a dancer. As for the name Bayadère, it is used only by Europeans, and is of Portuguese origin.

"Any Hindoo," says M. H. Fourment, "may devote his daughter, or his daughters, to the service of the deity; but, in the case of the caste of the Kaïd Kolen (or weavers), it is obligatory thus to consecrate the fifth daughter, or the youngest, should the family contain less than five girls. These Devadassis are admitted to the temple in their ninth or tenth year, when they are decorated, as a sign of their marriage to heaven, with a jewel of gold (the *taly*) strung on a cord of a hundred and eight strands—one for each of the hundred and eight faces of the god Roudza. This string is stained with saffron in memory of Lakmé, the goddess of joy. The Devadassis dance thrice daily, at the hours of the *poudja*, in the pagoda. Their dance is a prayer of love. Their ecstasy symbolises the annihilation of the individual soul in that of universal deity.

"Their long-lashed black eyes are melting, languishing, and dreamy; their skin is golden and transparent, like that of all the Hindoo women, but what distinguishes them from women of every other race is their exquisitely supple and voluptuous gait. The blossoms of a land which breathes forth every sort of fragrance serve to bathe them in sweet scents, and balmy breezes rock them as with mystic cadences and sacred chants. . . ."

The ancients deified Love; the Bayadères, living mementoes of antiquity, are still its priestesses. They are the delight of Eastern nations. No feast or festival is complete without them; they adorn religious pageants, and add to the luxury of royal entertainments.

When an Asiatic wishes to honour a guest, he shows him the Bayadères; it is the necessary complement of his hospitality. They dance to the music of the *talan* (a couple of discs, one of which is of polished steel, the other of copper), the hautbois, the flute, and the drum, and generally choose hideous or deformed musicians as foils to their beauty.

Their hair, anointed with aromatic oil, falls in a shower about their hips; among its jetty waves sparkle diamonds, precious stones, and gold chains, interspersed with flower-petals and tufts of coloured silk.

Their dance, says Arago, is generally known as the Tchega, and has certain affinities with the Spanish Fandango.

Hoffner says, in his travels, that the young veiled Devadassis form groups before beginning to dance.

"A double bagpipe, the monotonous *tourté*, drones out the prelude, the melancholy notes of the hautbois and of a flute without holes strike in, reinforced by the steel and copper discs, and drums. At a signal from the ballet-master, they advance and unveil. With infinite grace and exquisite art they mingle, intertwine, and glide apart in their expressive dance. The old dancing-women who surround them sing and clap their hands, while the intoxicating scent of flowers floats on the warm air. . . ."

A TURKISH DANCING GIRL
After a Picture by Bertier
(Photographed by Braun and Co.)

There are variations in the Asiatic Bayadère dances. Guillaume Lejean was present at a dance at Srinagar, in Cashmere, where, he says, "I saw the *élite* of the Bayadères, from fifteen to twenty women, covered with gold and jewels from head to heels. Their cold, plastic beauty harmonised admirably with their dancing, which consisted of a succession of statuesque poses of a purely antique character. They advanced in couples, gliding along the ground, moving slowly and languidly, with studied art of a very correct character. It was like a bas-relief on a Greek temple of the best period.

A sort of quivering motion of their naked feet caused a jingling of the golden rings and bells with which their legs were laden, and this metallic, cadenced sound at last produced a most curious effect upon the ear and the nerves."

Let us now consult M. Alfred Grandidier. The dance of the Bayadères did not strike him as either seductive or impassioned.

"Their dance," he says, "is a sort of pantomime, generally accompanied

AN ARAB FESTIVAL.
From a Photograph by Neurdein

by songs, chanted to a slow, monotonous rhythm. Three men, with a drum and cymbals, accompany the movements of the dancer, while her comrades, crouching on the ground, clap their hands and sing in chorus. As a rule, only one dancer performs at a time; stamping on the ground with her bell-laden feet, she is content to turn round and round, with undulations of her arms and body that are rather strange than harmonious. The songs are generally simple recitative, which the singer interrupts at

intervals by piercing notes, which seem to rise into the air like the lark mounting skywards from his furrow. The European newly arrived in India, who has often heard the Bayadères described as irresistible enchantresses, will assuredly feel astonishment and disappointment at the sight of these dances and the sound of these songs, so different to those his imagination had pictured on the faith of travellers' tales.

A BAYADÈRE
After a Picture by Peralta

"The Bayadères' costume is very rich, and extremely modest, more so than that of the women who are seen in the streets.

"It must be admitted that in hot countries, where mind and body both demand calm and tranquillity above all things, nothing less suitable to the enjoyment of life could well be imagined than our swift, intricate dances and learned music. With us, pleasure itself is a toil, whereas the performances of the Bayadères cause no fatigue. Plunged in a gentle drowsiness, no lassitude of mind or body supervenes, as the spectator allows himself to be lulled by these poetic tales of love, the eternal theme of all such representations. I must confess that I felt a certain pleasure in them, especially after having lived some time in the East. Under the influence of my hookah, the pantomime and the chants of the Bayadères appeared to me as the visions of a dreamer, without arresting my attention in a fatiguing manner."

We will quote Louis Rousselet, whose studies on the India of the Rajahs

made a great sensation, as our readers will remember ; he describes various scenes of which he was a spectator.

"I seated myself," he writes, "on a luxurious divan, and was at once surrounded by servants, offering me sherbet and fruit, or sprinkling me with rose-water from large silver bottles. A few paces from me I saw the pale-faced, large-eyed Bayadères, covered with diamonds and costly tissues, crouching on the ground by the musicians, awaiting the signal for their dance. . . .

"Rising, they unfolded their scarves and shook out their pleated skirts, jingling the little bells on their anklets, by which they mark the cadence. After a preliminary chorus, accompanied by viols and tam-tams, they formed a half-circle, and one of them advanced in front of us. Her arms extended, her veil floating about her, she began to turn slowly round and round, with a slight quivering of her body, which made her bells tinkle. The soft and languorous music seemed to lull her ; her eyes were half closed. Each dancer took her turn in a *pas seul;* one imitated a serpent-charmer or a wrestler ; another, more impetuous, twirled about with great rapidity. A third, who wore a pretty pearl-embroidered cap, followed the music with a coquettish movement of the body peculiar to herself. They concluded with a lively round, accompanied by songs and hand-clapping.

"In all this there was no trace of the obscenity, supposed to be characteristic of the Bayadères' dances. Their bearing, though it has a touch of coquetry, is always modest, and their costume stricter than that of other women. Nor must we look for dancing from them in the ordinary sense of the word. Postures, attitudes, and chants make up the official Nautch Dance of the Hindoos. I say 'official,' because I *did* see, upon occasion, dances of a very different character, to which strangers are rarely admitted. These were regular ballets, somewhat like those of our own operas, but full of the ardent and voluptuous Eastern spirit. Under ordinary circumstances the Nautch Dance is so serious and, indeed, so unattractive, when the dancers are neither young nor pretty, that many disappointed Europeans imagine they are assisting at some lugubrious ceremonial rite."

After describing the Festival of Dassara at the Court of Baroda, and the

curious licence accorded to the Hindoo Bayadères during this celebration, M. Rousselet tells us that in Rajputana the Bayadères always enjoy special privileges.

He was present one evening in the Armondjan Palace at the religious dances of the Naurâtri, performed by Nautch-girls.

"They were placed on the upper terrace of the Palace; an immense

DANCE OF BAYADÈRES
From an Engraving by Poisson after Sornerat

carpet was spread upon the ground; brasiers filled with resin flared in the angles of the wall, struggling with gusty flashes against the brilliant star-light. In the midst of a compact circle of women, who crowded the vast platform, glittering with jewels and spangles, a dancing-girl moved languidly to the sound of the ancient music of Indian worship. The scene was truly beautiful and poetic. The uncertain light, glancing fitfully upon the graceful crowd; the starry vault above us; the tufts of palm and *nîm* that waved at our feet, shaking out their intoxicating scents upon the clear mountain air, that came to us laden with the keen odours of the jungle; the mysterious rhythm of the music—all combined to give a strange charm to the evening."

At the Court of the Begum of Bhopal he saw the most charming of all the dances.

"After a dance of young men, *cathacks*, a dancing-girl made her appearance. She was dressed in the costume of the women of the people, a bodice and a very short *sarri*, and bore on her head a large wheel of osiers, placed horizontally on the top of her skull. Round the wheel hung strings at equal distances, each terminating in a running knot, kept open by means of a glass bead. The dancer advanced to the spectators, carrying a basket of eggs, which she handed to us that we might satisfy ourselves they were real.

"The musicians struck up a monotonous staccato measure, and the dancer began to whirl round with great rapidity. Seizing an egg, she slipped it into one of the running knots, and, with a sudden jerk, threw it from her in such a manner as to draw the knot tight. By means of the centrifugal force produced by the swiftness of her rotations, the string flew out, till the egg stood in a straight line with the corresponding ray of the circumference. One after the other, the eggs were all thrown out on the strings, until at last they formed a horizontal halo round the dancer's head. Hereupon her movements became more and more rapid; we could scarcely distinguish her features. It was a critical moment; the least false step, the slightest pause, and the eggs would have been smashed one against the other. How then was she to interrupt her dance, how stop it? There was but one way: to take out the eggs as she had put them in. Though it hardly appears so, this last operation is the more difficult of the two. By a single movement of the utmost neatness and precision, the dancer must catch the egg and draw it to her; it will be readily understood that if she were to put her hand into the circle unskilfully, and touch one of the strings, the general harmony would be at once disturbed. At last all the eggs were safely extricated, the dancer stopped abruptly, and apparently not in the least giddy after her gyrations of some half-hour, she walked firmly towards us and presented the eggs, which were immediately broken into a dish to prove that there had been no deception."

M. Emile Guimet, a more recent traveller, thus describes his experience of a Bayadere dance:

"The music begins. The melody, marked by loud percussions at intervals, is plaintive, sad, languishing, but belongs to our own order of harmony. There is nothing Chinese, nothing Arab, above all, nothing Japanese about it. If Arab music has preserved the tonality of antiquity, Indian music reveals the origin of modern European methods.

"There are three dancers, who dance in turn. The first has very

A MOORISH DANCER
From a Photograph

regular features and wonderfully expressive eyes. Her dancing is more in the nature of pantomime than of a succession of steps. She advances with an expression of restrained passion, then retires, as if alarmed and humiliated by her involuntary confession. Her movements follow the rhythm, her gestures emphasise her supposed sentiments with much grace and energy. In her face and attitudes she seems to express in turn sympathy, terror, joy, anger, recklessness, shame, self-abandonment, delight and humiliation, the intensest passion and the bitterest remorse,

"How remote from this touching poetry are the sensual Almées of Cairo or Algiers, or the cold Geishas of Kioto! Even the *ouled-naïls* of Biskra, who have preserved the traditions of antiquity in the oases of the desert, give but a feeble reflex of this Brahminic epopee, at once burning and delicate, expounded to us by glances and gestures.

"The dancer's costume is red and gold, her black bodice is covered with gold spangles. Her hair is very simply dressed, with a few flowers

A DANCE IN THE HAREM
After a Picture by Richter

for ornament. She wears jewels in her nostrils, numerous bracelets and anklets, and enormous toe-rings.

"The Bayadère who takes her place has a colder cast of countenance, but she is much handsomer. Her head-dress of fragrant flowers, without leaves or stalks, forms a sort of coronet, and falls down on the nape of her neck with the ends of her hair. She wears costly bracelets on the fleshy part of her arms, and her feet are plated with rings and golden circlets. It seems marvellous that she should be able to stand up and dance under the

A JEWISH WEDDING IN MOROCCO
After a Picture by Delacroix in the Louvre

weight of all her sumptuous fetters. Her dance, though less expressive than that we have just witnessed, is statelier and more elegant; her very coldness gives more distinction to her attitudes.

"As to the subject, it is still an amorous drama, a scene inspired by the touching episodes of the Râmayâna, or some other mythological poem."

The Egyptian, Tunisian or Algerian Almées differ greatly from the Bayadères, for the very essence of their dances is obscenity.

The Egyptian Almées wear a long silken robe, covered with a pattern and fastened about them with a sash; a gauze veil is drawn across their breasts. Like veritable Bacchantes, they give themselves up to suggestive contortions, to the sound of castanets, tambourines or cymbals.

The *ouled-naïls* of Algeria, adorned like idols, laden with necklaces, are famous for their Danse du Ventre. They may be seen nearly everywhere throughout the country, but in greatest perfection at Ouargla, where any one may witness their dances by the expenditure of a halfpenny for a cup of coffee.

At the sound of the *rhaïta*, a shrill-toned clarionet, the *thar*, or tambourine, the *dherbouka*, a skin stretched over a pot from which the bottom has been knocked out, and which emits a hollow resonance, the *thebel*, a big drum, on which the performer strikes with a piece of bent wood, the Almées advance. They wave their arms, loaded with jewels, their silken sashes interwoven with gold, above their heads, and walk, swaying their bellies, half naked, in a manner more alluring than decorous.

"Eastern dance," says Jules Lemaître, "is essentially a solo and a spectacle. . . . It is eminently private and intimate in its character. Within the narrow limits and the dim light of a Moorish room it may interest an artist, a voluptuary, or a student of manners by the suppleness of its movements, the harmony of its lines and contours."

At Tunis, Almées are to be found everywhere, even in the lowest dens. Their obscene dances are performed throughout the province, in *cafés*, at private entertainments, and even at certain ceremonies.

I was once a guest at a Jewish wedding, and after the marriage had been solemnised at the synagogue I followed the procession to the home of the newly wedded pair. The festival was held in the *patio*. All around,

from ground-floor and first-floor windows, hung bunches of human fruit, women gleaming with jewels ; an orchestra, composed of a harmonium, a flute, a violin, and a long-necked mandolin, gave out a deafening music.

The music ceased for an instant ; a look of attention came into every

THE DANSE DU VENTRE
After a Picture by Dinet

face, as if something important, the nature of which was well known to all present, were about to happen.

A little girl came forward, her eyes modestly downcast. She raised them, and cast a languishing glance at the spectators. Then, half closing her lids, she began to dance, to the monotonous accompaniment of voices and orchestra, swaying her body to and fro in attitudes that contrasted painfully with the solemn character of the preceding ceremony. Mean-

while women, lost in the obscure recesses of the rooms, gave utterance to the *you-you*, the cry which emphasises this dance.

Much the same kind of dance obtains in savage Africa. Commandant Colomieu relates that one evening at Metlili, during his journey across the Algerian Sahara, he saw the negroes and negresses of the oasis perform one of their ceremonial dances with great pomp. The instruments of the

AN ORIENTAL DANCE
After a Drawing by Decamps in the Louvre

orchestra were iron castanets, accompanying a kind of chant, to which the dancers, male and female, twisted themselves about with contortions that suggested a veritable infernal ballet.

The negresses, excited by the applause, gave themselves up to a choregraphic onslaught, in which the boldest and most daring attitudes alternated with postures of mincing grace and affectation.

Dancing is still a rite among all primitive races, just as it was under the antique civilisations, and in our wanderings throughout the world we find it associated with religious ceremonies, festivals, and even with funerals.

The religious sect of Aïssaouas in Mussulman countries execute frenzied dances, the performance of which I have often witnessed. It is a strange spectacle to see the howling crowd, excited by the fumes of incense, bending and throwing back their heads in cadence, their haggard eyes rolling wildly, and the *guethaïa*, the long tresses of hair on the summit of their shaven crowns, flying round them, now falling on their shoulders, now covering the napes of their necks. The movement of head and body

SHOAN DANCE
From a Photograph

becomes more and more emphatic, the boom of the tam-tams deepens, until at last the Aïssaouas, seized with delirium, crunch wood, iron and glass between their teeth, scorch their flesh with red-hot coals, and swallow live scorpions.

The Patagonian Indians of America hold a festival once a year in honour of Vita Ouentrou, the god of good. On this occasion they grease their hair, paint their faces with extreme care, and dress in the most grotesque costumes ; but it is unlawful to laugh during the ceremonies. The tribesmen form themselves in line, their faces to the east, their women behind them. The dance then begins, the only change of position being from right to left ; the women sing, accompanying themselves on a wooden

drum, covered with a wild cat's skin of many colours. The men pirouette on one foot, the opposite one to that on which the women balance themselves, and blow with all their might into hollow reeds. Suddenly, at a signal from the Cacique, cries of alarm resound ; the men spring hastily to horse, and breaking off their dance, follow each other in a fantastic cavalcade.

The Mandans, one of the Indian tribes of the upper Missouri, perform what is known as the Bison Dance at a certain religious festival which they celebrate with fasting, prayer, sacrifices, and all the tokens of profound devotion. Eight Mandans, wrapped in bison-hides, on which the horns and the eyes are left, are the actors in this strange ballet. Naked but for these skins, their bodies painted in bands of red, white and black, and bearing on their shoulders a fagot of willow-branches, they imitate the movements and appearance of the bison. Space forbids a more detailed account of the religious festivals accompanied by dances, in which the Indians mimic the fauna of their country, serpents, beavers, vultures, &c., while the master of the ceremonies invokes the Great Spirit.

The Indians of the Amazon solemnise their great religious festivals with the most curious processions and ceremonies. At Exaltacion de la Santa Cruz, M. Franz Keller-Leuzinger saw a dozen *macheteiros* (sword-dancers) in head-dresses made from the tail feathers of the *araras* and down from the breast of the toucan, with stags' feet fastened to their ankles, and large wooden swords in their hands. They marched under the leadership of their chief, who brandished a huge silver cross, and were followed by the whole of their tribe. They went from Calvary to Calvary, singing psalms and waving censers. Before each cross these braves executed a sort of allegorical dance, which evidently symbolised the submission of the Indians to the Church, and their conversion to Christianity. This manifestation accomplished, the *macheteiro*, bathed in sweat, approached the Calvary with many genuflexions, and laid his wooden sword and fantastic aureole at the foot of the crucifix.

Descriptions of this kind abound in books of travel. In the Philippines the Negritos dance a sort of Pyrrhic at marriage feasts.

The men form a circle, each one laying his left hand on the hip of the one in front of him ; with their right hands they brandish bows and arrows with a threatening air ; they move round slowly, with jerky steps, striking

the left heel hard upon the ground. Three women occupy the centre of the circle, chanting, or rather screaming, an air, which is restricted to a few shrill, piercing notes. A young Negrito, who wears garters of wild boar skin, strikes a drum at intervals, and rushes into the circle. He prowls round the women, backwards and forwards, goes away and comes back again, running about with the anxious and cunning look of the thief fascinated by

DANCE IN THE ISLAND OF ULIETEA OR WOLEA
From an Engraving by Bartolozzi after Cipriani for *Cook's Voyages*

the thought of his booty, but fearful of a surprise. It is the devil, or rather Tagaloc, who fills his office among the Negritos.

In his journey through the Valley of Huarancalqui and the Pajonal district, M. Paul Marcoy saw private dances performed in honour of the birth of Christ. These quasi-devotions were practised before a shrine representing the Nativity, *El Nacimiento.*

"A dozen women were seated in a semicircle round the *nacimiento*, before which two candles, two bottles, and a glass were placed upon a little table. In the vacant space between this table and the gallery a woman of fifty and a young Cholo danced a national dance to a guitar accompaniment,

pausing between each figure to curtsey to the shrine. Adjoining the room of the *nacimiento* was a second, in which a crowd of dancers of both sexes stamped about with tremendous energy.

"When any visitors arrived, a woman of the company, who seemed to have constituted herself guardian of the *nacimiento*, rose, filled the glass on the table with brandy, and offered it in turn to each of the newcomers, with the usual formula: '*Que le aprovecha la orina del nino Jesu.*' 'Many thanks,' replied the person addressed, wiping his or her lips, and waiting his or her turn to dance. After a few steps executed before the *nacimiento*, and the consumption of a few more drams, the dancer, now sufficiently warmed up, passed into the neighbouring room, there to take part in those character-dances the Spaniards call *troche y moche*."

DANCE IN OTAHEITE
From an Engraving by Heath after Webber

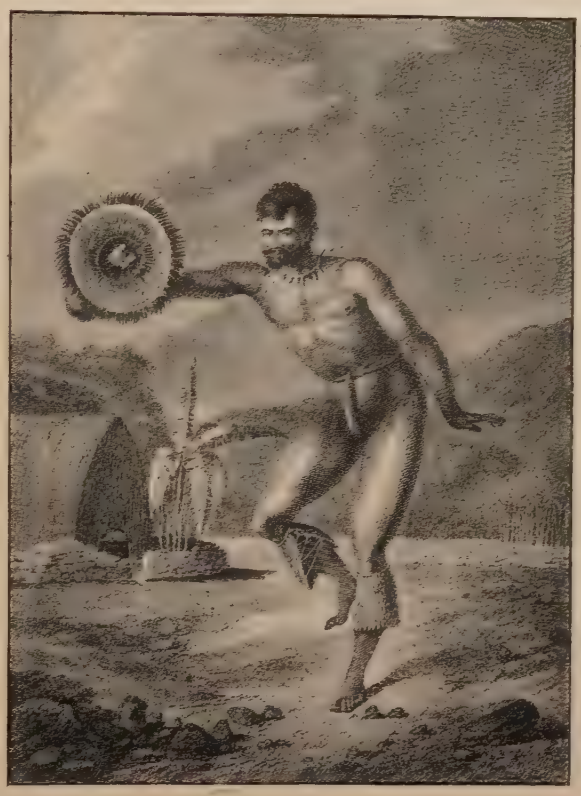
The same traveller saw dances performed at funerals in Peru.

"Like the Scandinavian heroes," he says, "the Conibos pass after death to a martial Paradise, the chief diversions of which are jousts and tournaments. The Virgins of Walhalla are represented by *Aibo-Mueaï* (courtesans), who offer the Conibo warrior *mountains* of food and *rivers* of drink.

"When the women have wrapped the corpse of a Conibo in his *tari*, when they have placed his bow and arrows in his hand, smeared him with *rocou* and *genipa*, and tied him up carefully, they chant a requiem dirge, the *çhiringui*, and perform dances,"

During his journey to the Albert Nyanza, Batier was present by chance at a funeral dance.

"One day," he says, "I heard the *nogaras*, or drums, beating, the trumpets sounding. I mingled with the crowd, and soon found myself a spectator of a funeral dance.



SANDWICH ISLANDER'S DANCE
From an Engraving by Grignion after Webber

"The performers wore a curious costume. Their helmets were adorned with about a dozen large ostrich feathers. Leopard-skins and black and white monkey-skins hung from their shoulders. Iron bells attached to a leather girdle hung round their hips, which they twisted about with the most absurd contortions; an antelope's horn, slung round the neck, was used to give utterance to piercing sounds, a cross between the cries of the ass and the owl, when their excitement reached its highest pitch. Every one howled in chorus, and seven *nogaras* of varying sizes formed the bass of this infernal chorus.

"The men, who had mustered in large numbers, executed a kind of galop, brandishing their clubs and spears, and following their chieftain, who danced backwards before them, in a column some five or six deep. The women accompanied the dancers, but did not mingle with them. They swayed slowly to and fro, uttering plaintive and discordant cries. At some little distance came a long line of children and young girls, their heads and necks smeared with red ochre and grease, wearing necklaces and girdles of

coloured beads, stamping out the measure with their feet, and clanking their iron anklets in time to the beating of the *nogaras*. A woman ran in and out among the dancers, sprinkling their heads with charcoal ashes which she carried in a gourd.

"This ceremony was to continue for some weeks in honour of a number of warriors who had lately fallen in battle."

MAHOMET'S PARADISE
After an Engraving by Jazet in the Bibliothèque Nationale

A BALL IN THE CHAUSSÉE D'ANTIN
After a Lithograph by Gavarni in the Bibliothèque Nationale

CHAPTER X

Contemporary Dances—The Waltz—The Galop—The Polka—Cellarius, Markowski, and Laborde—The Jardin Mabille—Pritchard, Chicard, and Brididi—Queen Pomaré.

THE Waltz was in high favour in 1830. The Volte, first danced by Henry III., was simply the *Valse à trois temps*. The description of it given by Thoinot Arbeau in 1589 identifies it with the *saltatio duorum in gyrum*, to quote the definition of the Waltz in Trévoux's dictionary. The worthy canon of Langres not only reveals the analogy between Volte and Waltz, but shows that the Volte was, in fact, the *Valse à trois temps*.

"The Waltz we took from the Germans again in 1795 had been a French dance for four hundred years," says Castil-Blaze. It may indeed be looked upon as one of our most ancient dances. Provence was its birthplace. It was fashionable throughout the whole of the sixteenth

century, and was the delight of the Valois Court. It is certainly the most graceful and seductive of all known dances.

"A technical examination of the Waltz would be out of place in this work. Desrat, in his *Dictionnaire*, describes the movements and gives the history of this, as of all other dances.

It may be of interest, however, to recall Saint-Ibald's recommendations to waltzers :

"En dehors tes pieds tourneras,
Et tes jambes également.
Haute toujours la tête sera,
Et portée gracieusement.
Au bras droit ta dame enlaceras,
La conduisant solidement.
Ta main gauche légère auras,
Et ton bras gauche mêmement.
Toujours dans ton pas glisseras,
Tes deux pieds aussi souplement.
Joyeux et gai tu valseras,
Sans jamais sauter follement.
Trois pas égaux, rythmés, feras
En l'antique valse à trois temps.
Du pied gauche tu commenceras,
Et du droit suivras lentement.
En avant, en arrière, iras,
Et ta dame réciproquement.
De la mesure esclave seras,
Et ta valseuse également.
Quand la valse tu finiras,
Dame remercieras poliment.
Au buffet tu l'amèneras,
Et du punch boiras seulement.

As to the Waltz, "incorrectly called the *Valse à deux temps* (two beats), instead of *à deux pas* (two *steps*)," as Professor Desrat says, it is of Russian origin.

"It should be called the 'two-step' waltz," he adds, "because it consists of two steps, danced to a bar of three beats, the time proper to all waltzes." *

* "I can speak with authority of the introduction of the *Valse à deux pas* into France, for it was first taught to my father under the following circumstances: in 1839 the Baron de Nieuken, an *attaché* at the Russian Legation, was taking dancing lessons

Debucourt. The Bride's Minuet

The Galop was another favourite diversion of Parisian society in 1830.

Hungary is said to have been the birthplace of the Galop. But this, again, was an old dance often introduced after Voltes and Country Dances as a variation on their slow and somewhat solemn steps. It was about 1815 that the Galop began to be a recognised dance, as in former times. For a

A SOCIETY BALL IN 1830
After an Engraving by Lecomte

long time the fifth figure of the French Quadrille went by the name of the *Saint-Simonienne*, because it introduced the Galop.

from my father. These lessons were given after the fashion then usual, and comprised all the rudimentary exercises, *battements*, *pliés*, &c. One evening the Baron was going to a grand ball given by the Comte de Molé, then Foreign Minister, and expected to dance with some charming Russian ladies. He accordingly asked his teacher to practise the steps with him. Great was my father's wrath at hearing him talk of a waltz with two steps, for this seemed to him a manifest contradiction to the three beats of the accepted Waltz measure. But he was soon appeased when he saw that his pupil made his *chassé* by taking the first step to the first *two* beats, and the second step to the third beat. My father at once understood that the *chassé* was composed of one long slow step, and one short quick one. Master and pupil waltzed together amicably, and M. de Nieuken's success was so complete that from that night the aristocracy in a body forsook the *Valse à trois temps* for that *à deux pas*."—(Desrat, *Dictionnaire de la Danse*.)

During the reign of Louis Philippe, four grand balls were given at the Tuileries in the winter, and two smaller balls in the Queen's apartments. After the marriage of the Duc d'Orléans, one ball was given in his apartments during the season. At the Queen's balls, the guests were not expected to wear full Court dress. The men, with the exception of those who had to appear in some special uniform, wore blue coats, and were free to indulge individual fancies in the embroideries on collars and facings. White kerseymere trousers with wide gold stripes down the sides were worn with these coats. The ladies were always in full dress. At the small dances given by the Queen, the Duc d'Orléans, or the Duc de Nemours, the gold-striped trousers were replaced by white kerseymere breeches and buckled shoes.

THE WALTZ IN THE TYROL
After a Lithograph

It was customary to give a grand ball at the English Embassy in honour of Queen Victoria's birthday.

"The supper," says M. de Beaumont, "was laid in the conservatory, and it was an understood thing that Lady Granville's fair

THE END OF THE BALL
After a Lithograph by Pigal

guests should all appear in pink and white, the Queen's colours. All the men wore "button-holes," made of a rose, and two or three sprays of lily-of-the-valley; the politician and the serious man displayed the pink and white badge no less punctiliously than the greatest dandy of the circle."

THE GAVOTTE
After a Print of the Restoration Period in the Bibliothèque Nationale

It was at the Austrian Embassy that the famous *déjeuners dansants* were inaugurated.

"The guests arrived in broad daylight, about half-past two in the afternoon. Each lady as she entered received a bouquet before passing into the magnificent rooms, the honours of which Countess Appony did so gracefully. She was indeed a literal embodiment of the old aristocratic social tradition. The Count, with the Golden Fleece hanging from his neck, and the Order of St. Stephen on his breast, was a perfect type of the great noble, affable, but full of dignity. Dancing began at once. There was a positive craze for the *Valse à deux temps*. . . . All the couples

followed in the wake of the two Rodolphes and Julio Appony. . . . The Dukes d'Ossuna, de Valençay, and de Dino; Counts Esterhazy, Zichy, de Morny, de Châteauvillars, de Jumillac, de la Tour-du-Pin, and Guillaume de Kniff were supported by all the great financial luminaries, the Rothschilds, Hopes, Barings, and Thorns. The women represented the supreme elegance of Paris; among them were Mlles. Fitzwilliam, de Terzzi,

PARISIAN DANCERS
After a Print of the Restoration Period

de Stackelberg, de Chanterac, de Ganay, de Nicolaï, de Virieu, Lady Canterbury, the Duchess of Sutherland, the Princesse de la Trémouille, the Marquise de Contades, the Duchesses d'Istrie, d'Otrante, de Plaisance, Mmes. de Vernant, de Magnoncourt, d'Haussonville. . . . At about five o'clock, there was a pause in the dancing, and the company descended the flight of steps leading to the gardens. There, under the shade of the trees and among the shrubberies, were set charmingly appointed little tables, at which the guests seated themselves haphazard, or in select little parties, and

prolonged the delightful emotions of Waltz and Galop in conversations animated by champagne. . . ."

Towards 1844, the *furore* for waltzing began to show signs of abatement. It had long reigned supreme in society, the Galop being no longer danced, save in the carnival balls. The introduction of the Polka brought about an extraordinary revolution in dancing. It created a veritable mania among

PARISIAN DANCERS
After a Print of the Restoration Period

the middle and the lower classes, a terpsichorean epidemic which no one escaped. All did not die of it, but all alike took the disease. Society resisted for a time; hitherto it had given the tone to fashion, and it was not inclined to follow a movement. But the fame of this dance became so widespread, and its popularity so immense, that at last a duchess opened the doors of her reception-rooms to admit it, and thereupon the Polka reigned supreme in the high places of the earth.*

* "The first time it was formally introduced into society was at a ball given by M. G . . ., the Lucullus of our age. The smartest gentlemen riders and a host of pretty

The Polka came from Bohemia. It appeared first at Vienna, and afterwards with brilliant success at Baden. It was introduced into Paris by Cellarius, the famous dancing-master, among whose pupils were Hungarians, Poles and Wallachians, who played their national dances on the piano for the others to dance. Cellarius' school at the end of the courtyard, at No. 41 Rue Vivienne, became the sanctuary of the new dance, which owed something of its success to the gold spurs which were looked upon as indispensable for a brilliant polkaist of the male gender. The young professor became the man of the hour. Dancing took place every Sunday, Monday, Wednesday, and Saturday evening, from eight to eleven,

THE WALTZ
After Gavarni

women were present at this solemnity, at which M. Cellarius and M. Eugène Coralli were to meet face to face and polka to polka. All the votaries of the Polka were on the tiptoe of expectation. Chlédowski himself had composed the music for the occasion. Cellarius appeared, with carefully dressed hair and glossy beard, triumphing in advance; he was surrounded by four or five experts carefully chosen from among his best pupils. A certain anxiety was nevertheless visible in the master's face; every now and then he sprang nimbly upon the platform where the musicians were installed, and made them play over the new composition, the third polka that had been written. Then he returned in haste to his disciples, passing along the ranks, haranguing them in brief, decisive phrases, animating them both by words and gestures. The great Germanicus could have done no more, *pace* Tacitus.

"While the master was thus engaged, Eugène Coralli, Lucien Petipa, and two or three other accomplished Labordians of the opposition preserved a scornful silence and a redoubtable calm.

"At last the orchestra gave the signal of battle. The spectators made way respectfully, Cellarius led out one of his sisters, dressed in pure white like a vestal virgin, and started in full career, followed by his faithful cohort.

under his auspices, and during the winter he gave a nocturnal *fête* every Wednesday. He further gave balls every year, to which ladies were admitted

A GROUP OF PARISIAN DANCERS
From a Print of the Restoration Period

on the sole condition that they should appear in very elegant toilettes. He afterwards carried out what may be described as a social *coup d'état* by

"It was like Achilles rushing under the walls of Troy to defy Hector, and avenge the death of Patroclus; but

'O rage! O désespoir! O fortune ennemie,
N'avait-il tant polké que pour cette infamie!'

"Oh, agony! No one could dance to the new tune; they required the old routine with which they had sucked the milk of Mother Polka! The performers stopped and gazed at each other in astonishment. The master in vain endeavoured to revive their courage in this extremity. 'At least give us enemies we can cope with!' they exclaimed. These words were an inspiration for the master. Rushing to the orchestra, he threw down the traditional score before them, and the complaisant musicians once more struck up the old wearisome tune, the most wearisome ever written, perhaps, with the exception of the *Boléro di Dona Lola Montez*. As the familiar strains fell on their ears, the Cellarians took

inaugurating artists' balls, to which admission could only be obtained by means of a letter of invitation, signed in most cases by some famous opera-dancer.

THE GALOP
After Gavarni

For the struggle had become deadly; rival professors had arisen, Markowski and Laborde. The latter disputed the honour of having introduced the Polka into France with him.

Did the King dance the Polka? An irreverent couplet of the day declares that he did:

"C'est le grand Louis
Philippe
Qui s'est fichu par terre,
En dansant la polka
Avec la reine Victoria."

Books, *feuilletons*, novels, poems, plays, music, all dealt with the Polka. There was even a Polka Almanack, published in 1845, and the

courage; they advanced with great spirit, bringing their heels up among their coat-tails in the most daring fashion, and remained masters of the field.

"But their triumph was not of long duration. The crowd presently parted to make way for their terrible rivals, whose very first steps ensured the discomfiture of the Cellarians. The whole cohort dispersed, and the unhappy chief, his eyes darting flames, his heart full of fury, withdrew to swallow the affront as best he might.

"Such was this memorable day, the events of which are so suggestive of a mock heroic poem that our very prose has been affected. Thenceforth an unquenchable hatred, direr than that of Capulets and Montagues, reigned between the rival schools. Immediately after their defeat the Cellarians are said to have assembled in the little Pink Boudoir and, before the statue of the Hermaphrodite, to have vowed an enmity to their foes, which might very well have found expression in something more than words."—(*La Polka enseignée sans Maître.*)

dance was made a pretext for political satire, the *diva polka* being thus apostrophised :

"Danse de liberté, d'amour, de poésie,
Que viens-tu donc chercher, ô polka, parmi nous ? . . ."

The Country Dance, it was said, suits the sanguine, the Galop the bilious, the Waltz the lymphatic, the Polka the nervous and passionate.

A GROUP OF PARISIAN DANCERS
After a Print of the Restoration Period

An amusing little treatise of the time contains the following reflections :

"The entry of the Polka into Paris took place without pomp of any sort, without any public rejoicings, without the ghost of a *sergent-de-ville*.

"No miracles heralded its advent, no dogs barked as at the birth of Cæsar, no chimneys were blown down as at the death of Macbeth."

The rivalry between Laborde and Cellarius became more and more acute ; the brilliant star of Markowski appeared on the horizon; the newspapers engaged in fierce polemics concerning these professors.

According to Delvau, Mme. de Girardin and Eugène Vitu took the trouble to discuss this Polish Cancan.

"The Labordian," said one of the two, "turns his foot inwards, which gives the true foreign stamp to his step; he raises his heel but very slightly behind him, and rests much more on the point of the foot, which gives greater elegance as well as greater lightness to his dancing.

"The Cellarian, on the other hand, twirls round with great delight, stamps with alarming vigour, and lifts his heels as if he intended to put them into the tail-pockets of his coat; we purposely exaggerate the Cellarian faults a little the better to show their absurdity. All this would be well enough if the Polka were simply a stage-dance; then, the more choregraphic problems, Cyclopean strides, and *tours-de-force* it could introduce, the better. But, as the Polka is destined to be danced in ball-rooms, I cannot see why, instead of retaining its national simplicity and original grace, we should rack our brains to transform it into a kind of convulsion, no less dangerous to the joints of the performer, than to the sensitive parts of the spectator."

ALWAYS ASK MAMMA TO DANCE
After a Lithograph by H. Bellangé

Meanwhile the Polka, its invasion of the capital completed, slipped through the city barriers, and took possession of the provinces.

We are told that the Northern districts, with the exception of Rouen and Verdun, remained fairly calm, but from Orleans downwards and throughout the South, a frenzy of enthusiasm reigned. Every town was attacked by Polkamania. Lyons, Marseilles, and Toulon were the most

impassioned ; at Bordeaux the Polka was danced in the theatres, the streets, and even in the shops, &c.

JULLIEN'S CELEBRATED POLKAS

But, as I have said, the star of Markowski had risen in the choregraphic firmament. The professor introduced certain Polish dances. Cellarius'

Polka began to wane. It shone with a last furtive splendour for a time, like a flame on the point of expiring, and then the general enthusiasm died out completely.

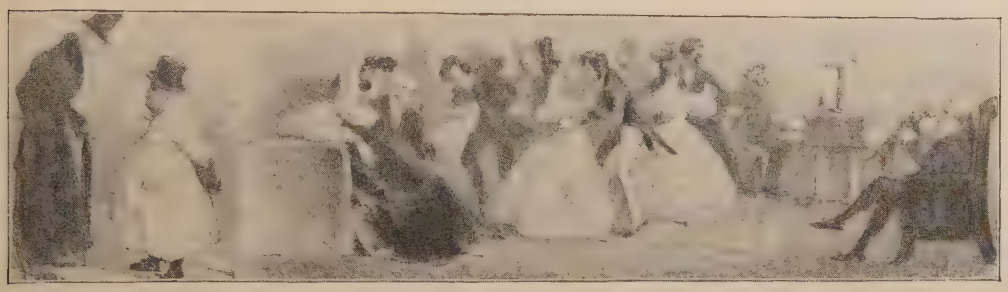
Markowski's origin was shrouded in mystery. It had its legend, too. At his birth his father dreamt that he saw gnomes dancing round a cradle.

MLLE. BUSE AND M. CORSET
From a Print of the Restoration Period

All that was known about him when he started a dancing-class in the Rue Saint-Lazare was, that he had arrived from Poland at the age of eighteen, very poor, and had gone about giving lessons in schools, his pocket-fiddle under his arm.

In 1848, after many vicissitudes, he opened a dancing-school at the Hôtel de Normandie, which suddenly had a great success. The aristocracy and society generally thronged to his rooms. He very soon made a fortune, which soon melted away in his hands. It was at this stage of his

career that, as director of the Enghien balls, he gave a brilliant *fête*, which was long remembered, in the establishment he managed.



A BALL IN 1830
From a Print of the Period

The entertainment in question was a pantomime of Robert the Devil, performed by the light of Bengal fire. The effect was extraordinary, the crowd immense, so much so that certain journalists, who had been unable to get in, mounted a poplar-tree in order to give an account of the spectacle. The receipts amounted to 37,000 francs.

A LESSON FROM CELLARIUS
After a Lithograph by Vernier

Markowski afterwards created the magnificent El Dorado of the Rue Duphot, and lived in great luxury, but his career was full of ups and downs, of lights and shadows. Shortly afterwards, his effects were seized, and his furniture and carriages sold by auction.

From 1851 to 1857 he was sunk in the deepest poverty, and he who had known wealth, who had been seen in the Bois daily with a carriage and servants in livery, was neglected and forsaken.

He lodged in a cold and wretched garret, and slept on a heap of shavings; no landlord would let him a flat, for he had nothing to offer as security for his rent; he was insolvent. And each time he appeared on the stage he was virulently attacked in the press. One evening he danced at a charity ball at Ranelagh, poorer himself than those for whom the *fête* was given, for he had eaten nothing since the day before. Returning to his miserable den, some four kilometres distant, through the darkness, shivering under an icy wind, the soles of his boots came off as he waded through the mud. Poor Markowski thought it lucky that this accident had not befallen him at Ranelagh in the middle of his brilliant performance.

A BALL IN 1830
After a Lithograph of the Period

And it was during this time of loneliness and poverty that he composed his finest dances. Shivering with fever on his pallet, and racked with the cough he never lost after the memorable night at Ranelagh, he created the Schottische, the Sicilienne, the Friska, the Lisbonienne, and, above all, the Mazurka, the success of which was nearly equal to that of the Polka.

Markowski at last found his capitalist, M. Covary, who placed all his fortune, three thousand francs, at his disposal for the decoration and arrangement of the saloons of the Rue Buffault, a place of entertainment

organised for the *demi-monde* and Bohemia, but where the flower of the aristocracy and of the arts was often to be encountered. Markowski, with three thousand francs in hand for the preparation of his rooms, promptly spent sixty thousand. His creditors—numerous enough in all conscience!—were alarmed, and began to dun him. One fine day a policeman arrived to carry him off to Clichy. Markowski fled through

THE MARY STUART QUADRILLE
After a Lithograph by Eugène Lamy

his dwelling, the policeman after him, and, the better to escape, made for a dark narrow staircase leading to the offices. The policeman stumbled, and rolled to the bottom of the staircase. He declared in court that he had been enticed into an ambush, and an inquiry was held, which proved the professor's innocence.

Throughout all his misfortunes the kindliness of this man, who had suffered so bitterly, and whose friends had deserted him in adversity, remained unchanged. His warmth of heart is attested by innumerable traits.

Markowski's public consisted in a great measure of foreigners, Englishmen, Wallachians, &c., with a few artists and men of letters. Among the writers occasionally to be seen in his rooms were Villemessant, Gustave Claudin, Roger de Beauvoir, Murger, Lambert Thiboust, &c.

Markowski gave his farewell entertainment in the Rue Buffault in 1863. The hall had been requisitioned in view of the extension of the Rue de Lafayette. Markowski's star had set.

THE QUADRILLE
After a Lithograph by Henri Monnier

Catherine de' Medici created Cours-la-Reine, between the road to Versailles along the Seine, and certain waste lands. In 1660 Louis XIV. transformed those waste-lands into the Champs Elysées, and laid out a vast quincunx on Lenôtre's plans, which crossed the high road to Saint-Germain. Between the Versailles and Saint-Germain roads a shady avenue was planted, to which the name of Allée des Veuves was given.

By a curious irony of fate it was here that the Bal Mabille was established about 1840, to become in time the rendezvous of fashionable women and dandies.

At first it was nothing but a little rustic dancing-room, frequented by ladies' maids and lackeys from the Faubourg Saint-Honoré. It was lighted by oil-lamps, and the visitors danced to the music of a clarionet.

This upper-servants' ball-room, which was only open in the summer months, was managed by Mabille the elder. He was a dancing-master, who also held dances at the Hôtel d'Aligre, Rue Saint-Honoré, which had a certain vogue. Mabille's son transformed the establishment, replacing the smoky lamps by gas, introducing a lively orchestra, suppressing the ticket-collectors, who took payment for each Quadrille before it began, and closing the establishment on Mondays, the popular day, to open it on Saturdays.

All the feminine public of the Quartier des Martyrs and the Chaussée d'Antin flocked to it, and the footmen and ladies' maids disappeared.

The Bal Mabille had become fashionable.

Everybody knows Mabille; the memory of its merry balls has not yet

THE WALTZ
After a Lithograph by J. David

died out; it remains a legend of careless gaiety, full of the songs and laughter of its whilom poets, its ephemeral kings and queens:

"Pomaré, Maria,
Mogador et Clara,
A mes yeux enchantés
Apparaissez, chastes divinités!
C'est samedi dans le jardin Mabille;
Vous vous livrez a de joyeux ébats.
C'est là qu'on trouve une gaîté tranquille,
Et des vertus qui ne se donnent pas."

Such was its popularity that Charles de Boigne devoted an article to it

in the serious *Constitutionnel*, glorifying the kings of the ball, Chicard, Pritchard and Brididi.

The following passage occurs in a little book of the period :

"In the steppes of Russia, in the green and trackless prairies of America, on the heights of Chimborazo, or by the waters of the Amoor, in the lands of the dawn and the sunset, in strange unknown regions, let but some being with a human face and voice pronounce this word, 'Mabille!' and he will perhaps see a Laplander or a Yankee, a Red Indian, a Chinese, or a Caracan spring to his feet and dance a few steps of a *pas seul*; the whole world knows something of the spot.

FAITHFUL AS A POLE!
After a Lithograph by Raffet (1833)

"This corner of Parisian soil, where the flowers die, poisoned by the emanations of gas-jets, where no blossom is born, where the air fades all it fans, where the turf is yellow and the foliage blue, has greater fascinations for misguided man than the perfumed gardens of Asia, where roses bloom perennially, than the snowy peaks, whose pure air gives new life to the exhausted, than fertile meadows, than dense forests. . . . He is drawn to it from every quarter of the globe, a smile on his lips if he be rich and disdainful, a pang at heart if he be poor; but, in either case, he comes.

"There the prince elbows the hairdresser, the ambassador the cook; there you and I jostle somebodies and nobodies, and worse than nobodies. . . . So that, later in life, when we are advocates or notaries in France, generals in Bolivia, princes in Brazil, consuls in America, merchants in China, or free lances at large, we shiver when we read the word 'Mabille' on the newspaper in which some old boots are wrapped, recalling those nights of noise and fever."

Pritchard, one of the kings of Mabille, an inimitable dancer, was eccentricity incarnate, enigma made man. He was a muscular fellow of about five feet six, taciturn and sepulchral, always dressed in black, which gave an added comicality to his extravagant dancing. Once he spoke, once only, relapsing into a silence as of the tomb. It was at the Opera Ball, when he was expelled by the police for an over-suggestive dance. He opened his lips to claim damages!

Some said he was a doctor, some that he was an apothecary or a writing-master, others that he was a Protestant minister, and others again that he was an undertaker's coachman. As a fact, no one was able to clear up the mystery that hung about the saturnine Pritchard.

"Take Pritchard by any end you please," said E. de Champeaux, "run your eye over his Briarean arms from the shoulder to the tips of his dirty nails, take the carelessly knotted cravat from off his neck, explore the depths of a mouth defended by two formidable rows of false teeth, follow the irregular lines of his bony profile, look into the wide nostrils of his enormous nose, peep under the glasses of his spectacles, and try to seize in their passage one of those sardonic gleams that flash beneath his heavy eyebrows; examine even the soles of his boots, which it is his habit to raise to the level of his *vis-à-vis*' face in the Quadrille, and you will know no more of him than before. Champollion may decipher hieroglyphs, but he could not tell us who is this man whose manners resemble no one's, whose dancing is his own, who never speaks to a living soul, whom every one wishes to see, and who seems to be wrapped up in himself, to smile at his mental asides, and to enjoy his triumphs without betraying a trace of emotion. Further, in spite of the name that has been given him, and which does not seem to displease him at all, there is reason to believe him a very good fellow; his kind heart reveals itself constantly, for he is the providence of the two or three ugly girls who take it into their heads to appear

RIGOLETTO
After a Lithograph by Adolphe

occasionally at Mabille, as if to give shade to the picture; no one dreams of asking them to dance; but Pritchard appears; he circles for some time round the ugliest among them, like a vulture about to seize his prey: finally, having singled out the smallest and plainest of the lot, he advances with a little conquering air, and utters his formula in the tone peculiar to himself: 'Will you dance?' The lady does not keep him long expectant, he hooks his partner on to his arm, as Mère Michel hooks her basket, and leads her rapidly from one Quadrille to another, until he finds space enough to give himself up to all the delirium of a pedestrian improvisation, a series of gymnastics which have something in common both with the dances of the Iowan Indians and the Bourrée of Saint Flour."

BALL OF THE SONS OF MARS
After a Lithograph by Vernier

Chicard, another famous Mabille dancer, was the very antithesis of Pritchard. His rubicund, open face was always beaming with smiles. He danced in a very unceremonious fashion, displaying a portly paunch, his coat-tails flying, his hat at the back of his head. He was the type of the good fellow, the jovial boon companion, shouting to Pilodo from the middle of the room in stentorian tones: "*Mais allons, donc, l'amour!*" and following up his speech with sonorous peals of laughter. He was a child of Romanticism, a creature of plumes, red waistcoats, and high-sounding phrases. It was he who always gave the signal for the most delirious waltzes at the Opera Balls. It was he who invented the Cancan.

Brididi, like Pritchard, was a king at Mabille. He was the best dancer of all, the most elegant, the most graceful, the most indefatigable. It is

supposed that Eugène Sue, who had so much reason to love Mabille, had Bridiди in his mind when he created the poetic character of Rodolphe.

"Indeed," says E. de Champeaux, "if all the current rumours are to be believed, Bridiди is nothing less than a sovereign prince, who has come to Paris on purpose to analyse the Polka, and form an opinion upon the Mazurka, and high kicking in general!"

THE MUNICIPAL GUARDS' BALL
After a Lithograph by Vernier

After the kings, we turn to the queens. The most famous of these was the so-called Queen Pomaré, whose real name was Elise Sergent. She belonged to a family employed at the Olympic Circus. She started in life as a circus-rider, it seems, but that was not her vocation.

"One evening in May, 1844," says Delvau, in his *Cythères Parisiennes*, "a young woman, whose beauty and costume had both a strange, exotic cast, appeared in one of the Quadrilles at Mabille. She had abundant black hair, the olive complexion of the Creole, a white dress, less *décolletée* than those affected by honest women, tasteful beads and bracelets. She began to dance the Polka, then the fashionable novelty, with a suppleness, a grace, and a fire that at once attracted a crowd of admirers, as the light attracts the moths. It was evident that she was entirely untaught, and that she was improvising the attitudes and steps of the supposed Polka she was dancing; but it was this very ignorance, combined with her dazzling beauty, which made her so original, and ensured her fame. That evening she was greeted with thunders of applause from voices, hands, feet and chairs, everything that could express enthusiasm; the feminine glories of the place paled before her; a rival star had risen.

"Whence did she come, this stranger, who was thus acclaimed? No one knows, no one ever knew. 'Her mother was a princess, her father a Roman prince,' said those who want no credentials from a beautiful woman.

"The new-comer, who presented herself at Mabille that evening under the modest name of Elise Sergent, left it with the title of Queen Pomaré. . . . Thus do we improvise royalties in our pleasant land of France."

MONTESQUIEU. A LIVELY POLKA
After a Lithograph by Vernier

This name made her fortune, her reputation became European:

"Mais toujours, chose étrange, au milieu de la joie,
Elle garde un sinistre aspect d'oiseau de proie,
Elle mêle au plaisir un funèbre flambeau,
Aux suaves parfums un odeur de tombeau."

The charming poet, Théodore de Bauville, addressed these verses to her:

"Elssler, Taglioni, Carlotta, sœurs divines.
* * * *
O reines du ballet, toutes les trois si belles,
Qu'un Homère ébloui fera nymphes un jour,
Ce n'est plus vous la danse: allons, coupez vos ailes,
Eteignez vos regards; ce n'est plus vous l'amour.

"C'est notre Pomaré dont la danse fantasque,
Avec ses tordions frissonnants et penchés,
Aiguillonne à présent comme un tambour de basque,
Les rapides lutteurs à sa robe attachés."

The ambition which devoured her cast a shadow on her brow. It was her ruin. She made her *début* at the Palais-Royal, where she danced the Polka, and was outrageously hissed. For a time after this she lived obscurely in Paris, and this queen of a day died poor and forsaken in a house of the Rue d'Amsterdam.

THE ÉLITE OF MABILLE AT NOISY-LE-SEC
After a Lithograph by Vernier

RANELAGH, PARIS
After a Lithograph of 1840

CHAPTER XI

Public Balls—Ranelagh—The Chaumière—The Sceaux Ball—The Prado—The Delta—The Château-Rouge—The Ile d'Amour—L'Ortie and Les Acacias—The Mars—The Victoire—The Bourdon—The Bal des Chiens—The Montesquieu—The Valentino—The Jardin d'Hiver—The Lac Saint-Fargeau—The Grand Saint-Martin and the Descente de la Courtille—The Closerie des Lilas—Bullier

WE have seen the dances of the nobility, dances of decorative steps and statuesque attitudes rather than of movement, disappear one by one during the latter half of the eighteenth century. But the Revolution popularised and thus completely metamorphosed dancing. The proud Minuet and the chilly Country Dance were replaced by the graceful and charming Waltz, soon to be followed by eccentric dances such as the dishevelled Cancan. Hitherto the

only dancing, save that of the Court and the theatre, had been the jigging and stamping of the country tavern, the leafy arcade, the village green, where noble and burgher appeared but rarely. In certain rustic *fêtes* (such as the Flemish Kermess, immortalised by Teniers) a tradition of the Bacchanalia seemed to survive.

About 1793, certain speculators, shrewdly appreciative of new chore-

LA RUSSE, OR THE ALLIES, AT TIVOLI

graphic tendencies, conceived the idea of providing Paris with public gardens. Successively there sprang into existence the Jardin Boutin (the old Tivoli),* the Champs Elysées, the Elysée Bourbon, Marbœuf, the Parc

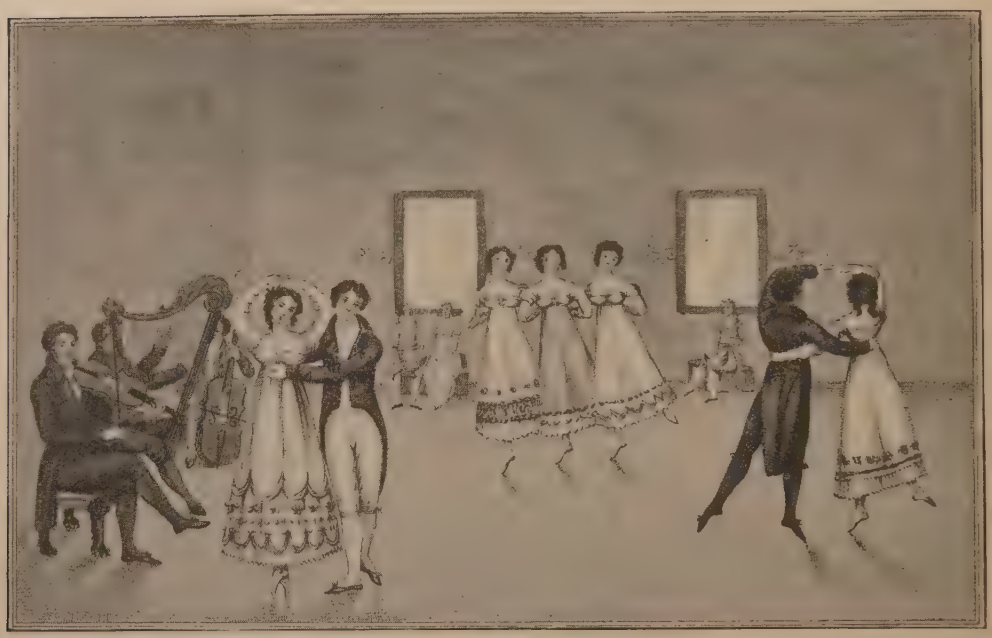
* "This occupied a great space at the foot of the Rue de Clichy, on the present site of the Rue de Londres and the Passage Tivoli. Here all that 'fun of the fair' which is even to this day the delight of the patrons of the Kermess, was to be had in abundance. Hither resorted the gilded youth of the Directory with their *cadenettes*, or long plaited love-locks. Here Madame Tallien led her train of *Incroyables* and *Merveilleux*. Which of us has not heard some ancestral relative dilate upon the joys of this earthly paradise, and especially upon the emotions inspired in our grandmothers by the then novel delights of the *Montagnes russes*."—(*Paris qui danse.*)

"All the boudoirs of Flora are open, and the vast and beautiful Tivoli invites an eager crowd of Parisian sweethearts to the shades of its groves. Long has this delightful place been a favourite haunt of the most charming society. Trumpets and fireworks announce the prelude of the *fête*. Already the merriment has begun—under the trees, on the green

Monceaux, the Hameau de Chantilly, Frascati, the Jardin d'Isis, the Salon de Mars, the Salon de Flore, and many others.

So numerous were they that a song of the day ran as follows :

"A Paphos on s'ennuie,
On déserte Monceau,
Le Jardin d'Idalie,
Voit s'enfuir ses oiseaux ;



A GROUP OF WALTZERS
From a Print of the Restoration Period

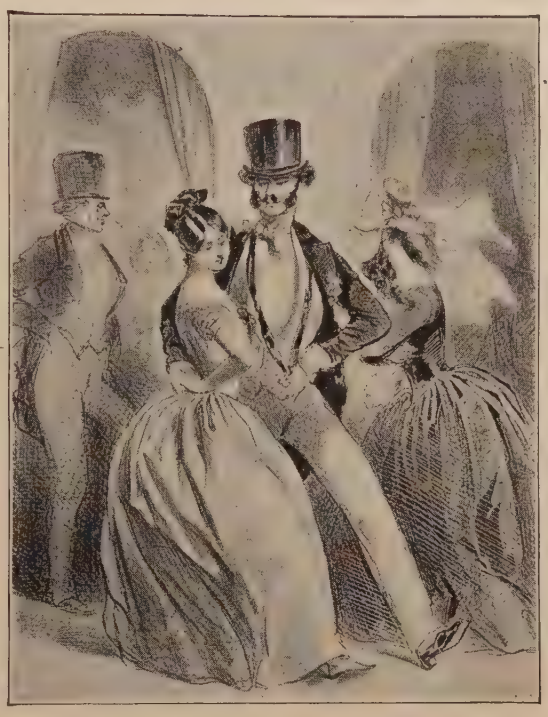
De la foule abusée,
J'ai vu les curieux,
Bâiller dans l'Elysée
Comme des bienheureux."

---

lawn, beside the brook, in the paths of the great flower-garden. Some linger under the lindens to applaud Oliver and his tricks, the magician and his oracles, the big elephant and his driver, the parroquet and her old master. Nimble and volatile youth tosses the shuttle-cock, or flies through the air on the see-saw, the wooden horse, and the merry-go-round.

"But the signal is given ; the orchestra is ready ; it strikes up a dance beloved of the fair ; and shrubbery and grove, and all else are deserted. Hands join and hearts beat ; happy pairs set to each other and are off. Pleasure animates the lady and love the gallant, and the Graces inspire attitude and step. The Waltz quickens, becomes more absorbing. . . . And overhead young Saqui walks the air on his tight-rope, and Ruggieri, the dexterous pyrotechnist, illuminates all with his marvels."—(Anonymous author, quoted by Alfred Delvau in his *Cythères Parisiennes.*)

The Ranelagh was among the first public balls of the close of the eighteenth century. A gatekeeper of the Bois de Boulogne, doubtless aware of the success of a similar entertainment in London, opened a public dancing-place on the lawns of Passy in 1774, and gave it the name of Ranelagh. The Controller of Lakes and Forests was strongly opposed to the opening of the establishment. It caused a great commotion in high places, and Parliament annulled the concession made to the gatekeeper by the Prince de Soubise, governor of La Muette. But Marie-Antoinette was on the side of the dancers, and the licence was finally ratified.



THE PRADO. A SOLEMN MOMENT
After a Lithograph by Vernier

Ranelagh was aristocratic and fashionable. Madame Récamier and Madame Tallien ("Our Lady of Thermidor") paraded there, clothed in "the Athenian fashion," that is to say, in gowns of gauze slit down the sides from hip to ankle, so as to show a good deal of the person, and two gold rings encircling the thighs.

"D'un tissu trop clair, trop léger,
Ces belles Grecques sont vêtues ;
Un souffle peut le déranger,
Et nous les montrer toutes nues.
Aux yeux, souvent, un voile adroit
Promet une beauté divine ;
Rarement la forme qu'on voit,
Vaut celle que l'on devine."

Ranelagh was closed during the Revolution, and did not reopen till

1796. It renewed its earlier successes, but declined again in 1814, only, however, to attain unequalled prosperity under the Restoration, under Louis Philippe, under the Second Republic, and under the Second Empire. In 1849, the manager celebrated the seventy-fourth anniversary of its opening by a grand evening *fête* for its frequenters. He also gave a great annual ball for the benefit of the poor of Passy. This was preceded by a concert, in which appeared distinguished artists such as M. and Madame Lefébure-Wély.

Being a good way from the centre of Paris, Ranelagh was available only to such dancers as were rich enough to keep on hire a carriage. All this was changed by the opening of the railway to Auteuil. Then a new public poured in—tradespeople, *grisettes*, clerks, students—and society turned its back on the place; its palmy days were over. Nicholas II. alighted at Ranelagh station when he visited Paris in 1896.

A little book, very rare nowadays, describes how, about 1788, an Englishman called Tinkson raised certain thatched sheds near the Observatory, where he organised a ball. The originality of this rustic creation drew the crowd. At a later date Tinkson, now in partnership with a neighbouring restaurant-keeper, replaced these sheds by a large and ostentatious hall—the Grande Chaumière.

Tinkson, denounced in 1793 to the revolutionary tribunal as a suspect, was forced to flee the country. The fate of his partner is unknown; but eventually we find the great-granddaughter of this restaurant-keeper married to the famous Lahire, who won for the Chaumière the great popularity it enjoyed so long. The management of M. Lahire dates from 1840.

"A three-headed dog," says our *brochure*, "kept watch at the gates of hell; a monster of seven heads forbade approach to the Golden Fleece; but the Chaumière possesses in Père Lahire a guardian who, without being dog or dragon, has much in common with these famous classical warders. Père Lahire has an eagle's eye, in itself worth all the eyes of Argus. At his post when the ball begins, majestic of stature, an imposing presence, he nips every tendency to disorder in the bud. Would you steal a kiss in the 'first figure,' would you be skittish in the 'set to partners,' would you 'galop' like a lunatic? Beware, Lahire! His voice thunders. You must restrain your ardour: quick of foot as of eye, he will kick you out in a trice. He is wine-merchant as well as proprietor of the Chaumière. Bacchus and Terpsichore join hands: this double business has brought him a large fortune and a notable portliness.

"He loves peace and order; he reigns without pomp, and even with a certain grace of voice and gesture, which inspires respect and goodwill."

Gavarni, the great artist and humorist, has said: "The Chaumière is a big garden, where young folks go of a Sunday to enjoy sacred music after vespers. You hear your music as you stroll through bower and thicket, or between flower-beds, or on green grass among daisies and wild roses, with some fair piece of frivolity leaning against your shoulder. Under starry gas-jets this sacred music will presently excite the wild Cancan, that is continually setting the authorities and the dancers at odds."

THE CHAUMIÈRE. A SENTIMENTAL QUADRILLE
After a Lithograph by Vernier

Our little book tells us more of this Cancan, which it calls the French Cachucha:

"The invasion of France by the Castilian Cachucha will prove a no less momentous historical fact than the first importation of the potato. . . . Some day folks will say: A Duke of Orleans succeeded to the throne during the reign of the Cachucha. I am not here to chronicle Petitpa or Mabille, nor any of those ballet-dancers who follow mechanically geometrical figures chalked on a stage; nor am I here to eulogise the Taglionis, the Fanny Elsslers, the Grisis, who obey cast-iron regulations, who permit themselves no pirouette, no gesture, no step, which is not measured and calculated beforehand: I celebrate the free and buoyant student, who follows his own inspiration, and the *grisette* whose unstudied movements speak frankly of pleasure and love.

"As the music strikes up, the student falls academically into position—left foot forward, head on one side, back curved, right arm round his partner. She, her left hand on his shoulder, clings to him like an amaranth to a palm-tree. With the right hand she pulls forward a fold of her dress, while her scarf, drawn tightly round her figure, defines its contours with provocative exactness.

"They are off! It is a helter-skelter of bewildering dash, of electrifying enthusiasm,

One dancer leans languidly over, straightening himself again with vivacity ; another races the length of the ball-room, stamping with pleasure. This girl darts by as if inviting a fall, winding up with a saucy, coquettish skip ; that other passes and repasses languidly, as if melancholy and exhausted ; but a cunning bound now and then, and a febrile quiver, testify to the keenness of her sensations and the voluptuousness of her movements. They mingle, cross, part, meet again, with a swiftness and fire that must have been felt to be described.

"Plutarch defined the dancing of his time as a silent assembly, a speaking picture; what then shall we call the Cancan ? It is a total dislocation of the human body, by which the soul expresses an extreme energy of sensation. The French Cachucha is a super-human language, not of this world, learnt assuredly from angels or from demons."

How many elderly magistrates, notaries, ministers even—for there have been so many !—who have retired to the safe obscurity of the provinces, still remember the stupendous nights of the Chaumière ! The memory of that joyous Bohemian time haunts them like a dream ; it warms them more than the sunshine that plays about their white hair. They have all been there, those makers and administrators of the law, barristers, physicians, surgeons ! That bizarre haunt has been frequented by the elect and by the outcast ; it has seen both the future and the past.

The Sceaux Ball was opened in 1795, under the chestnuts of the park that had sheltered the castle of the Duchesse du Maine. Generations have danced under those venerable trees. *Muscadins*, *Incroyables*, *Merveilleux*, men and women of the Directory, of the Empire, of the Restoration, have vied with each other there in the extravagance of their costumes. Towards the end of the Second Empire, this ball, its splendour finally eclipsed, had become the haunt of the grocer and the market-gardener.

The Prado, one of the most fashionable of pleasure resorts early in the century, had once re-echoed to sacred songs. It occupied the site of the church of Saint Barthélemy, a royal parish. A theatre replaced the church, a masonic lodge succeeded the theatre, and a dancing-room the masonic temple.

Dating from 1810, the Prado dancing-saloon prospered for about fifty years, and then made way for the long robe, that is to say, for the Tribunal de Commence.

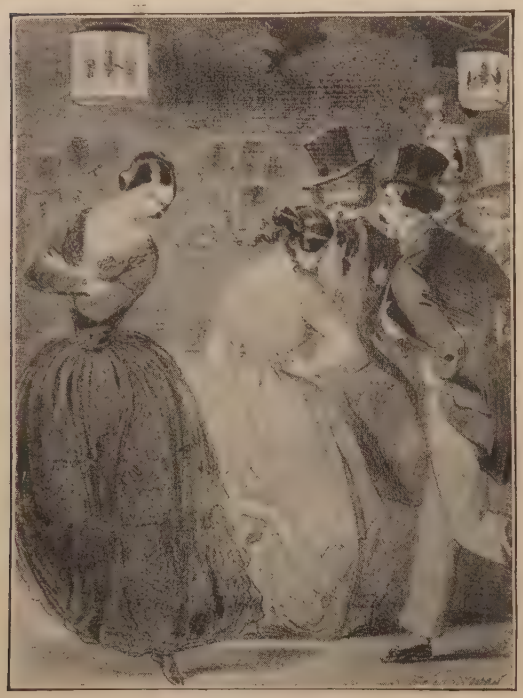
The Prado was hidden away in one of the most picturesque corners of old Paris, in the malodorous Passage de Flore, between the Marché aux

Fleurs and the site of the pillory, near the Conciergerie and Notre Dame, and the Morgue—among convicts and judges, death and flowers! One got to the Prado by following a long covered passage, terminating in a wide stone staircase that led to the hall. This hall was divided into two separate parts, the Rotonde and the Grand Salon. The rotunda was reserved for students and *grisettes;* in the great saloon were to be seen, every Monday and Thursday, the choregraphic celebrities of the time—Clara Fontaine, Mogador, Louise la Balocheuse, Rose Pompon, Malakoff, Jeanne la Juive, &c.—who performed eccentric dances to the music of an orchestra conducted by Pilodo.

RANELAGH. AN ARISTOCRATIC POLKA
After a Lithograph by Vernier

Who now remembers the Delta, popular from 1815 till the Restoration? And many others, the very names of which are forgotten. *Lugete Veneres Cupidinesque!* The Hermitage dancing saloon, founded in 1815, an old *bal de barrière*, the delight of clerks and *grisettes* until 1862, is already a memory of the past. "The garden," says Delvau, "with its trees, that gave such a cheerful air to the Boulevard des Martyrs, had shady nooks in which to drink the traditional March beer and munch the famous crumbly three-cornered puff. The orchestra was not numerous, but big enough for the frequenters of the place, who were not exacting. Male and female, they came there to frolic; and frolic they did, with merry hearts and legs, to the sound of a fiddle, a clarionet, and perhaps a *cornet à piston.* Later on, not to be behind the times, the orchestra was reinforced by a few other wind and string instruments, which did no harm.

"Having shone under the Restoration, under Louis Philippe, under the Republic, and under the Empire, with varying fortunes and a changing public, the Hermitage disappeared in 1862. Its trees were cut down, its groves delivered over to the spoiler, its orchestra demolished; solid six-storeyed houses, like those of the Rue de Rivoli, arose where the garden had been.



THE CHAUMIÈRE
After a Lithograph by Vernier

"'Là-bas, là-bas, tout au bout de la terre,
Il existait dans la rue Clignancourt
Un gai château où s'amusaient nos pères.
Ah! mes amis, regrettons-le toujours.'"

The Château-Rouge occupied the site of a former residence of the beautiful Gabrielle d'Estrées, on the summit of the Butte Clignancourt. In 1814 its orchestra was silenced by artillery and musketry; it became the headquarters of King Joseph, Napoleon's brother, when he was President of the Council of Defence. From one of its upper windows, the Brigade-major of the National Guard and Director of the Dépôt of Fortification of Paris studied the movements of the besieging Allies. When, after some time, its balls again re-opened, they were continued till 1848, the date of the first reform banquet. The establishment disappeared upon the opening up of the Boulevard Ornano.

About 1830, the Château-Rouge was in its glory. Every Saturday, fireworks illuminated the gloomy Butte, and the neighbouring citizens with their families enjoyed the gratuitous show—from the outside. And three times a week, fashionable Paris climbed the hill to amuse itself.

Many another dancing saloon prospered between 1830 and 1850. There was the Ile d'Amour :

"L'Ile d'Amour
Est un amour d'île,
L'Ile d'Amour,
C'est un chouette séjour.
Flâneurs du faubourg,
Flâneurs de la ville,
Venez à l'Ile d'Amour,
C'est un chouette séjour ! "

RANELAGH
After a Lithograph by Vernier

So ran a song of the day. To the Ile went dandies in Bolivar hats and Souvaroff boots, to meet elegant ladies in spencers, their powdered hair brushed back and tied in bobs on the napes of their neck, *à l'enfant*, or crowned perhaps by the high poke-bonnet and plumes of the *chapeau à la girafe*. The Ile d'Amour was installed beyond the old barrier of Belleville, near the Rue Rigolo, in an odd-looking house since displaced by the town-hall of Belleville.

The ball variously named the Astic, the Acacias, or the Reine-Blanche was frequented, between 1830 and 1850, by some great artists and their models. Meissonier, Daubigny, Daumier, Cham, Staal, and Bertall were often seen here. Another *habituée* of the place was the beautiful Jewess who sat for Fame in Paul Delaroche's fresco, *Fame distributing Crowns*, which decorates the hemicycle of the École des Beaux Arts. At this time each public ball (and Delvau counts sixty-three) had its special features and its special public.

At the Mars, and at the Victoire, near the Military School, soldiers

danced disorderly Cancans with partners of a non-vestal type. The Bourdon, installed in a tavern called the Elysée des Arts, had, prior to 1848, a short popularity with the artistic frequenters of the Astic. Later, it was the resort of the youth of the Faubourg Saint-Antoine, and of Jews. The Bal des Chiens was a Cythera of the populace which flourished about 1840 in the Rue St. Honoré. This is how Gérard de Nerval describes it:

MLLE. NOBLET
After a Lithograph of 1830

"The old hand exclaims, 'Are you coming in? it's a lively place!' And so indeed it is! The house, which is approached by a long alley, is like an antique gymnasium. Here youth finds all that is needed to develop its muscles —and its wits: on the ground-floor a café and billiard-room, on the first floor our ball-room, on the second a fencing and boxing saloon, on the third a daguerreotype studio.

"But at night there is no question of the gloves or of portraits. A deafening brass band, led by M. Hesse, nicknamed Décati, draws us irresistibly towards the ball-room. We fight our way through hawkers of biscuits and cakes to a sort of vestibule, where are tables at which we are privileged to demand a glass of something in exchange for our twenty-five centime tickets.

"And now we perceive pillars among which flit merry parties of dancers. And we must not smoke, for smoking is forbidden save in the vestibule. So we throw away our cigars, which are promptly picked up by young men less fortunate than we. Yet things might be worse: there are certain deficiencies of costume no doubt!—but then this is what they call in Vienna an *undress ball.* Let us not be too proud: the women here are as good

as lots of others; and, as to the men, we may parody Alfred de Musset in *Les Derviches Turcs*, and say of them:

"'Ne les dérange pas, ils t'appelleraient *chien*:
Ne les insulte pas, car ils te valent bien."

"Good society is dull compared with this. The large hall is painted yellow. Respectable visitors lean against the pillars, under the 'No smoking' placards, and only expose their chests to the elbows, their toes to the tramplings of waltzers and galopists. When dancing intermits there is a rush to the tables. About eleven o'clock the work-girls go home, making way for women from the theatres, the music-halls, and such like. The orchestra strikes up with renewed vigour for this new audience, and does not give over till midnight."

MLLE. BIGOTTINI
After a Lithograph of 1830

We have seen a dancing-hall replace a church; we may now note the Montesquieu dancing-rooms transformed into a restaurant, a Bouillon Duval, the first of its kind, in 1854. This hall was one of the largest and finest in Paris, but frequented only by the dregs of the populace.

The Valentino was somewhat better ordered, but nothing to boast of; it prospered exceedingly during the concerts and masquerades got up by Musard.

"The Barthélemy," says Delvau, "was known originally as the Ball of

the Turnip-fields. It was probably so called because its promoter had chosen for the dancing of the youth of the Temple quarter a waste, sandy, uncultivated bit of ground where nothing would grow but weeds or turnips. Here, in a rickety wooden shed, waltzing went on as merrily in fine weather as on a polished floor; but when it rained, the roof leaked, and there was mud underfoot, and the provident dancer protected his partner's dress with an umbrella. It was a very primitive affair—just the thing for its patrons.

THE CHAUMIÈRE
After a Lithograph by Cujas

"Despite, or because of its imperfections, it was much resorted to by the *grisettes* of the Boulevard du Temple and the quarters adjacent. New buildings, however, including the barracks, ousted the old dancing-shed; the owner of which, not to be too far away from his patrons, built a hall more adapted to modern needs in the Rue du Château d'Eau: thus the Salle Barthélemy succeeded the Champs des Navets.

"The new establishment tried hard for a while to be at once a ball-room, a concert-hall, a theatre, and an opera-house, but at last made up its mind to be merely a dancing-saloon—pretty well frequented on Sundays, Tuesdays, Thursdays, and Saturdays. Its winter balls have a special vogue with certain classes of masqueraders: here are to be seen not only *pierrots* and *pierrettes* as at other balls, but also *titis*, *chicards*, and even *balochards*—three types almost as extinct elsewhere as the mastodon and the megalosaurus.

"You, who have only a hearsay knowledge of the eccentricities of your father's time, and who have not seen a *chicard* of 1838 except in Gavarni's sketches, go to a Barthélemy masquerade. There you will meet this modern harlequin who has gone so far afield for his costume: his gauntlets belong to Jean de Paris, his breeches to the reign of Louis XIII., his waistcoat to Le Sage's Turcaret, his epaulettes to the National Guard, his helmet to antiquity. There, too, you will find the *balochard* with his blue smock-frock, his red heavy-cavalry trousers, and his grey felt hat."

A DANCING LESSON
After a Lithograph by Bouchot

In 1856 there died at Batignolles a man who had enjoyed a fleeting success—Victor Bohan. To his ingenious initiative we owe the Winter Garden. Fond of flowers, and especially of the dahlia, it occurred to him to build a great glass conservatory, duly heated, in which exotic flowers should bloom despite of snow or storm outside. He carried out his idea, but no permanent success attended the concerts and masquerades of his fairy palace. His Castle of Flowers had a prosperity almost as ephemeral as the bloom of its roses, and this notwithstanding that Cellarius appeared here (during the Exhibition of 1855) with his troupe of dancing-girls, that Musard shook the glass roof with an orchestra a hundred and twenty strong, that Olivier Métra conducted, and the brothers Lionnet and Darcier appeared for

the first time at a concert. But this will suffice to keep its memory green.

The Bal du Vieux Chêne was long-lived ; doubtless its name was lucky. Its roses could not wither, for no rose bloomed in the shadow of the Old Oak. A special society exercised its muscles here nightly, in the stagnant and nauseating atmosphere of the back-room of a wine-shop of the Rue Mouffetard.

A MINUET
After a Lithograph by Gavarni

"The frequenters of the Vieux Chêne," says Delvau, the great authority on popular dancing-saloons, "are of that truly sinister Parisian breed which shoots up from the paving-stones and the gutter —the breed that Victor Hugo has personified, and striven to idealise, in Gavroche. Here swarm Gavroches, Montparnasses, and Claquesous, with their Eponines and Fantines—blackguards of fourteen and trulls of twelve — boys who have never known childhood and girls who have never known innocence—every one of them on the straight road to transportation or the House of Correction, food for Cayenne and Saint-Lazare. The Faubourg Saint-Marceau does not set itself up to furnish Paris with Joans of Arc or winners of the Montyon prize, with models of conduct, or angels of virtue!"

It was not safe to enter in a coat. The blouse was the thing, and the characteristic black silk cap. Nor was this enough. The famous *casquette* had to be worn just right, flattened to a nicety, not tilted too much backwards, or forwards, or to one side. Then, too, the visitor had to make up his face a little, to affect a horny hand and dirty nails, to be master of the catchwords of his company. If, in spite of all this, he betrayed himself, it

behoved him to make himself scarce as quickly as possible, for there was an open clasp-knife in every pocket.

We turn now to the Lac Saint-Fargeau. On the plateau of Belleville, on the site of a former Parc Saint-Fargeau, an old carpenter, the father of fourteen lusty sons, owned a workshop and a piece of ground. In the midst of his territory was a limpid lake, fed by an invisible spring. The depth was unknown, no sounding had reached to the bottom. According to popular tradition, a woman, given over to a hopeless passion, had wept so abundantly here that her tears had filled a yawning chasm, into which she finally threw herself. About 1850, the carpenter's shop was turned into a dancing-saloon, which took its name from the lake. The owner constructed merry-go-rounds and a switch-back railway, and an artificial island. The clerks, mechanics, and market-gardeners or the neighbourhood rowed on the lake, mounted the wooden horses, or danced frantically in the saloon.

THE CARNIVAL
After a Lithograph by Gavarni

Not far off was the hamlet of La Courtille—an ill-famed place. Visitors, it was said, were murdered there nightly, while those who escaped with life were robbed. There was much exaggeration in all this. Probably the workmen of the neighbourhood discouraged the attentions of well-dressed strangers to the workwomen of La Courtille rather roughly.

It was from the dancing-saloon and tavern called the Grand Saint-Martin, situated on the slope below the Lac Saint-Fargeau, that a famous carnival procession, called the *Descente de la Courtille*, set out every year for Paris.

The Grand Saint-Martin belonged at that time to Desnoyez, one of

the celebrities of Paris. Around his establishment stood seven others of various sorts, each of which contributed its quota of revellers to the procession. Of these seven, the most important was the Salle Favié, now used for public meetings of a more decorous kind. The Grand Saint-Martin faced the Salle Favié ; it was kept open night and day from Shrove Sunday

THE RUSSIAN MAZURKA. FIRST FIGURE
After a Lithograph by Guérard

till Ash Wednesday. During the *Descente*, which began at six on Ash Wednesday morning, every window commanding the Rue de Paris was let at a fabulous price.

It was the custom for masquers from all the public balls of Paris to spend the last night of the Carnival at La Courtille, winding up by a banquet of oysters and white wine at the Favié and the Grand Saint-Martin. After the orgy, began the famous *Descente*, one of the most curious sights of eccentric Paris, recalling the ancient Bacchanalia.

Lord Seymour, nicknamed *Milord l'Arsouille* (Lord Blackguard),

and a rake if ever there was one, always attended this procession. Standing up in a carriage, he used to scatter gold pieces right and left, done up in paper like sugar-plums. When the procession made its usual halt at the well-known restaurant Les Vendanges de Bourgogne, this God of the Orgy, as Louis Bloch calls him, was to be found at an upper window,

THE RUSSIAN MAZURKA. SECOND FIGURE
After a Lithograph by Guérard

ladling red-hot guineas down upon the crowd. It was his delight to hear the screams and maledictions of the women and starveling children who flung themselves on this infernal manna, and were trodden under-foot and wounded by the mob. It is impossible to describe certain further excesses, which would revolt the reader ; they eventually forced the authorities to suppress this survival of a barbarous age.

But long ere this was done, the proprietors of the two principal establishments from which issued this stormy torrent of mud and tinsel must have made large fortunes. It is related of Desnoyez that he had no

time to count his takings at the Grand Saint-Martin. The money as it came in was dropped into a funnel on the counter, terminating over a cask in the cellar. When this funnel became choked, Desnoyez knew that his cask was full. Then he went down and replaced it by another, leaving Madame Desnoyez with a salad bowl into which, during the interval, each customer paid his reckoning as he passed. The provisioning of this house was on a correspondingly extensive scale. Five hundred hogsheads of wine stood at one time in the cellar. Living oxen were bought for meat, everything was made on the premises. Thirty-two wedding-parties were counted in one day, all feasting at once in the Grand Saint-Martin. Desnoyez had a brother who fell in Egypt, at the Battle of the Pyramids; his name is engraved on the Arc de Triomphe. "When a hero like Desnoyez falls," cried Kléber, "what must we do? We must avenge him!"

The Pré Catalan, opened in 1856, was short-lived, despite its Spanish dances, its children's balls, its marionettes, its kiosks, and its aquariums. It was admirably managed, and charmingly situated in the Bois de Boulogne, but too far from the centre of Paris.

Contemporary with the Pré Catalan was the Folies-Robert, a ball with distinctive and well-marked features. It consisted of a large saloon, regular in shape, and surrounded from floor to ceiling by Oriental or Italian galleries. At the end of this was an unroofed hall, where dancing went on in summer. The galleried hall was capable of holding some 1800 to 2000 guests, and here various foreign national dances, taught by the manager to his pupils, were nightly performed with extraordinary energy. The names of these dances were set forth on placards, displayed in prominent parts of the building—the Fricassée, the Roberka, the Polichinelle, the Gavotte, the Marinière, the Russe, the Écossaise, the Valse, the Polka, the Redowa, the Schottische, the Mazurka, the Varsoviana, the Hongroise, the Sicilienne, and various Oriental dances.

A whirlpool of dancers, and an incessant stream of dazzled visitors, moved under the chandeliers of this imposing hall. Olivier Métra conducted its orchestra for some time, and his waltz, *Le Tour du Monde*, was first performed here.

About this time, that is to say in 1859, the Casino Cadet was founded on the site of the mansion successively occupied by Marshal

Clausel and by the Danish Minister. Arban conducted its orchestra, and crowds were drawn to the place by the feminine celebrities whose resort it was. Here were to be seen Rigolboche, Rosalba, Alice la Provençale,

THE BARREL ORGAN
After G. Doré

Finette, Nini Belles Dents—in short, all the satellites of Markowski and Mabille. Along the walls of the Promenade hung full-length portraits of Jenny Colas, Madame de Staël, Marie Dorval, the Duchesse d'Abrantès, Rachel, Madame de Girardin, Fanny Elssler, Madame de Genlis, Jenny Vertpré, Madame Campan, Mademoiselle Mars, Madame Récamier,

Malibran, Mademoiselle Georges, Mademoiselle Duchesnois, and Madame Boulanger.

"This Promenade," says Delvau, "is frequented by the higher *hetairi* of Paris—by courtesans of every grade and variety. It is their Bourse: they do business here."

The Casino Cadet had a branch establishment—the Casino d'Asnières—established in a charming country house, in a park of fine old full trees.

MABILLE
From a Lithograph in the *Conservatoire de la Danse Moderne*

"The midnight departure for home of all these dancers," continues Delvau, "is a curious sight. Three or four times a week, at the same hour, they crowd the Rue Cadet and the adjacent streets, and swarm into the little railway-station, imitating the cries of every zoological genus—the yelping of foxes, the cheeping of chickens, the lowing of cattle," &c.

We will only mention the Bal du Grand Turc; it was frequented chiefly by Alsatians. It used to be in the Boulevard Barbès, and was a merry place, despite the black clothes of the men, and the big bows of black ribbon on their partners' heads.

The Bal de l'Elysée-Montmartre disappeared in 1894, after a career of half a century. It was much patronised in its day, especially by artists and literary people. La Goulue and Grille d'Égout were stars here. It is mentioned in the *Assommoir*, for the great Zola did not overlook Bohemian balls in his portraiture of the shady side of Parisian life.

"We remarked in this establishment," says M. Louis Bloch, "a fair-haired girl of barely eighteen, emaciated and pale as death; La Pâlotte (Pale-Face) they called her. Apparently too weak to stand alone, she

leaned on the arm of a young man, while the music of a stormy orchestra, with an ear-splitting *cornet à piston*, shook the room. Suddenly, at a sign from her companion, this corpse-like girl flung herself among the dancers. She danced madly, indefatigably, with all the ardour of an enthusiastic *débutante*, with a chance cavalier whom she picked up. Then she drank five glasses of chartreuse. After the next dance — for she danced every one, and each with a new partner —she drank a bowl of mulled wine. And soon after that, a glass of American punch. All this was quietly and unobtrusively watched from a corner by her 'friend,' the young man who had sent her to dance : his piercing dark eyes seemed to magnetise the girl. At last La Pâlotte took her departure with an elderly man, whereupon the 'friend' rose and followed the two."

GRISETTES AND A STUDENT
From a Lithograph in the *Conservatoire de la Danse Moderne*

The opening of the Moulin Rouge caused the Elysée-Montmartre to be deserted.

But the public balls of the past are too many to mention ; we can speak here only of the most remarkable. There was a second Reine Blanche, installed, with grim originality, at the gate of the Montmartre cemetery ; and there was the Boule Noire, a regular tavern ball in the Rue des Martyrs. The Boule Noire was respectable only on Saturdays, when the small shopkeepers of the neighbourhood resorted to it. As to the Bal de la Cave, we will let Delvau describe it :

"The door opens and a descent yawns before us, dark as the pit. Taking our courage in both hands in default of a banister, we stumble

down a black and slippery stair. At the bottom we encounter strange sounds and a still stranger odour. The sounds are those of a melancholy fife and a strident violin, dominated by the sinister drone of a double-bass. The odour is due to the smoke of a solitary oil-lamp and the fœtid emanations of a crowded cellar. You are at the ball—which takes place every Sunday and Monday from six in the evening till eleven.

"There is no conversation: dancing is done silently, like a task. And they who dance are not men and women but shadows — shadows with only the crowns of their heads touched by the light of the solitary lamp that swings from the ceiling. When these shadows weary of their silent Cordax—when their task is done—they seat themselves round the cellar on a divan of empty kegs and drink *brandy*. Do not be too much horrified; the brandy-drinkers are the inhabitants of the quarter, and the quarter is a proletarian one; they leave you your barley-water, leave them their vitriol: rag-pickers are not squeamish. . . . It is like a canvas by Van Ostade."

THE LATIN QUARTER AT THE CLOSERIE DES LILAS
After a Lithograph by Gavarni

We must not forget the Bal du Mont-Blanc, the mustering-place of ladies' maids and cooks; the Rosière in the Faubourg Saint-Antoine, which was not frequented by Nanterre's maidens, and Waux Hall, where the famous Pilodo flourished his bow; but we must pass on to the Closerie des Lilas, now known as the Bal Bullier.

This spot did not always harbour the Cancan. Here, in former days, austere Carthusian friars meditated in their lonely gardens. The Revolution scattered them; and the sacred ground trodden by their noiseless sandals was transformed into a resort of pleasure—the Closerie des Lilas. Yet no avenging bolt has fallen from on high; the site bought for forty thousand francs fifty years ago is said to be worth one million four hundred thousand now.

The old Closerie des Lilas was frequented by the student-loving *grisettes*, immortalised by Béranger. When Béranger was living close by in the Rue d'Enfer, he strolled out aimlessly one night and entered the Closerie. Somebody recognised him; his name ran round the room. There was a rush; there were cries of enthusiasm; the old man was surrounded and almost suffocated by embraces and flowers. "Jeanne la Belle," says Delvau, "pressed her bouquet upon him. He accepted it with emotion. Then Delphine begged to be allowed to press her young lips on the wrinkled brow, where the laurels should have been. Stupefied by this frenzy of admiration, the astounded poet submitted to everything. 'I shall die happy now that I have kissed Béranger!' exclaimed Delphine; whereupon all her companions, jealous of this distinction, imitated her example with such zeal as almost to smother the kindly old man who had loved them so well. Many of their sins must have been forgiven them that night, in virtue of the sincere and passionate enthusiasm they lavished on their dear poet, whom they sent home half dead! For the time being they were all *grisettes* again, and made good resolutions—*eheu fugaces!*"

RECREATIONS. SALARY, 300,000 FRANCS

The *grisette* has disappeared, the student's mate is dead; she has been succeeded by the woman of the Quartier Latin. She used to be content with a modest cap and a modest name. To-day she wears a fine hat with feathers and calls herself Georgette or Bébé, or Yvonne Vadrouille, for the highest professional celebrities of the Chahut and the Grand Écart, such as Grille d'Égout, Rayon d'Or, La Goulue, and La Môme Fromage, rarely appear at Bullier; and the distinction of this ball is that its dancing is not professional. The real public dances here, and gets good sport for its money—sport which is, perhaps, not very elegant nor very

"correct," but which is at least youthful and animated, without being indecent.

Those who dance at Bullier are grouped in different categories, according to the measure of their skill. They begin in the "kitchen," they pass on to the "ante-room," from that to the "drawing-room," and thence to the "Préfecture"—where there are no more worlds to conquer. Ah! how many memories the very name of Bullier recalls to those who have spent their twentieth year in Paris!

DANCE OF THE "HAUTE ÉCOLE"
After Daumier

FANCY BALL AT THE OPERA HOUSE
After Eugène Lami

CHAPTER XII

Modern Dancing—From the Second Empire to the present Time—Society Balls—The Revival of Old Dances in France and in Foreign Countries

FOR some years only two dances were danced in private ball-rooms, viz., the Quadrille and the Valse. Under the latter name we include all round dances, whether they are called Polka, Berline, Pas de Quatre, &c., for in all these, the dancer "voltes" or turns; in short, he waltzes.

The Quadrille was already danced towards the end of the eighteenth century, under the name of the Country Dance—Contredanse. There were a considerable number of Contredanses, for at this period every dancing master arranged new ones for himself. Every little event served as a pretext for a new arrangement. But the invention in 1859 of the Imperial Quadrille by the ephemeral academic society of dancing-masters in Paris was the final creation. The fire of inspiration has since died out.

To tell the truth, the Quadrille seems daily to lose in popularity. The

fascinating American Quadrille, which had so much success at first, is now more neglected than our national one. The same may be said of the Galop, which at one time was intoxicating, and with Musard at the Opera masked balls, even "infernal." It was danced, gesticulated, yelled, by four thousand dancers, accompanied by the report of firearms, the wild ringing of bells, and the breaking of chairs.

These times are long past: in society there is less dancing, and all gaiety has vanished from public balls, and even from the balls at the Opera. It has often been remarked recently: but it was thirty years ago that the De Goncourts pronounced the funeral oration of these brilliant *fêtes*. Their exclamation to the dancers is well known. "For heaven's sake, pretend to be enjoying yourselves!" ("*Mais, saperlotte! ayez au moins l'air de vous amuser!*")

The false nose disappeared: as part of the old-world humour, it had had its day. Towards the end of Louis Philippe's reign, two millions of false noses were manufactured in a year; two hundred and fifty thousand were sold in Paris, and the remainder were for the provinces and for exportation. It was even said that M. Guizot once thought of putting up the monopoly of false noses to auction! Nowadays, poets, wits and draughtsmen have ceased to concern themselves with the Opera Balls; Gavarni has had no successor.

From the early days of the Second Empire, the decay of the Opera Balls was very apparent.

They took place, however, every Saturday during the Carnival, and they were very brilliant, as compared with those of our own day. Gentlemen appeared at them in black coats, instead of being dressed as Polish lancers or fishermen, as in the time of Louis Philippe. But the masqueraders (who were fairly numerous) were dressed in the most picturesque fashion, and gave themselves up to the dance in the maddest and most riotous spirit. These were the days of Clodoche, the great, the hilarious Clodoche, a name adapted from his true one, Clodomir Ricart.

He made his first appearances in 1859 at the Casino Cadet, at the Château des Fleurs, the Casino of Asnières, and the Opera Ball. He attracted some attention at first by the originality of his dancing, but his

invention of the famous Quadrille des Clodoches was a triumph. There were four dancers: himself (Clodoche), Flageolet, la Cornète and la Normandie. The two last were dressed as women, while Flageolet and himself retained their masculine garments. The names of their dances became famous: *Les Pompiers de Nanterre*, *les Gendarmes de Landerneau*, *les Gommeux*, &c. &c.: the wildest stories got about. It was said that the members of this troupe were undertaker's mutes.

THE MINUET
After a Statue by Laporte-Blaizy

Clodoche had the honour of dancing at the Jockey Club, and was even admitted among the members sometimes, when he received the compliments showered on him with great respect.

The Emperor, who had often heard of Clodoche, wished to see him, and he was presented at the Tuileries. The same evening there was a ball at the Opera; the Emperor was present in a box, wrapped in a double domino, in order to preserve the strictest *incognito*. Clodoche knew of the Emperor's presence, and his dancing was more delirious than ever. Before he left, the Emperor called him to the ante-room, and gave him a sealed letter containing four hundred francs.

In the autumn of his life, after having whirled and eddied like the leaves, he disappeared like them. He retired to Chennevières, to an eccentric châlet painted black, under some poplars, where he kept an inn. The mirth-provoking dancer, a fine old man, spent his last days here philosophically amusing himself by making quaint furniture, for he had not forgotten his old calling of cabinet-maker. He was surrounded by trophies of his triumphs, crowns of gold and silver, drawings and photographs of the famous Quadrille. Over the door was the simple sign: "Au vieux Clodoche."

The public *fêtes* of the Second Empire differed very little from their forerunners. They had neither a specially civil nor a specially military character, and were simply popular rejoicings, quite devoid of originality. A curious custom must, however, be mentioned. It was the fashion for the dandies and all the gilded youth of the day to invade the Morel ball at midnight of August 15, and turn out every one there. The men

A BALL AT THE TUILERIES. THE IMPERIAL QUADRILLE
After a Drawing by Janet, published in *Le Monde Illustre*

were dressed in stable-jackets, with caps on their heads, the women in calico dresses and linen caps—hence the name of the *bal de bonnets blancs*. They all behaved like the dregs of the people : fought, drank the commonest wine, and used the vilest language.

Society in the Second Empire was never so gay as during the period between the Exhibition and the "Terrible Year." The winter of 1868 was distinguished above all by its brilliant gaieties ; there were continual *soirées*, balls, receptions. Costume balls, which seemed to be reserved to Government circles, became a great attraction, and many of them were exceptionally splendid. The Duchesse de Bisaccia arranged one to represent

a village wedding, which roused enormous enthusiasm. The beautiful Madame de Beaumont appeared as the bride; Madame de Montgomery as a canteen-keeper, in the primrose uniform of the hussars of the First Republic; Madame de Galiffet wore a magnificent Renaissance costume. The cream of

CARNIVAL BALL AT THE OPERA HOUSE
After a Drawing by G. Doré, published in *Le Monde Illustre*

Parisian society met at this ball. It was unique of its kind, vying with the great costume balls given by the Marquis de Chasseloup-Laubat, the naval minister. The Comtesse de Montgomery organised a burlesque ball the same winter, in which a Quadrille was danced by market-porters (*forts de la halle*), with their partners in the dress of the Marché des Innocents, a revival of one of the best ballets of the old Opera. This was a great success.

The Comte de Mauguy says that at this ball a *commissionnaire* and a

mysterious gamekeeper puzzled all the guests. "But the most striking character, and the one who attracted most attention, was a pastry-cook (unless I am mistaken, the Marquis de Galiffet), who sat on the staircase leading to the second storey, addressing lively sallies to all the guests with a freedom of language often very embarrassing."

The season of 1869 had neither the gaiety nor the spirit of the preceding year. There was one splendid entertainment, however, at the Austrian Embassy. The Princesse de Metternich, in a black domino, and Madame de Pourtalès as an Almée, carried off the honours of the evening.

The same year there was a magnificent ball at the Hôtel de Ville in honour of Prince and Princess Frederick Charles of Prussia, who were staying in Paris. On January 18, 1870, the Prefect of the Seine and Madame Henri Chevreau gave a beautiful *fête*, at which every one of distinction in politics, diplomacy, or letters, and all the leading representatives of the army and the law, were present. The Archduke Albert of Austria and the Archduchess were present for an hour, and went away dazzled. What gloomy morrows were to follow on this *fête!*

An old dancing-room, the Assommoir du Temple, which deserves mentioning, disappeared in 1870. It was founded in 1846. It was a large room, lighted from the top, divided into three parallel aisles by stone pillars. Billiards were played in the galleries over the two sides. A thick layer of straw covered the floor, which was generally strewn with sleepers.

"On va par ribambelles,
Déposant les mann'quins,
Boir' des polichinelles,
Manger des arlequins."

"Every week," says Adolphe Racot, "the human dunghill of the Assommoir was raked aside, and a ball was given, at which the rag-pickers were the most vigorous dancers."

In 1870 the General Committee of the National Guard took possession of the Assommoir, and it was there that the Commune of Paris was proclaimed, and all the revolutionary measures decided on which laid Paris waste from September 4 to the terrible days of May.

The great chief of orchestral dance music during the eighteen years of the Empire, the successor of Musard, was Strauss, the man of the famous

cravat, who only laid down his *bâton* at the advent of the Republic. He came to England in 1873, in spite of his great age, to follow the Emperor's coffin to the grave.

"I remember," says Parisis, "a pathetic incident at the official reception after the funeral. When the Empress caught sight of the old *impresario*, the brilliant spectacle of all the past *fêtes* at which he had presided

COMING AWAY FROM THE FANCY BALL
After a Picture by Madrazo

suddenly rose before her. She clasped her hands together piteously, her eyes filled with tears, and sobs rose in her throat. Strauss said to me as we retired, 'I am not like any ordinary person to the Empress, my life and hers have been intimately connected, and from her earliest years my name has been associated with all her happiest memories. I called the first Polka I ever composed the Eugénie Polka, and dedicated it to Mademoiselle de Montijo in 1846. The Polka was in its infancy, as it were, and was not then danced in official drawing-rooms; it was first introduced to the Spanish Court by the Empress, where she danced it with M. de Courpon, the son of the rich stockbroker, and a famous Cotillion-leader at the Tuileries. Later I saw her in Paris, first in that aristocratic drawing-room

where everything artistic was welcomed with so much hospitality, then in that gorgeous saloon, where the woman took precedence of the sovereign, and where her irresistible grace and charm tempered the stiffness of Court ceremonial. Is it not natural that on seeing me again the contrast between those happy days and her present situation should call forth an outburst of grief'?"

And while he spoke the old refrain came back to me with an indescribable melancholy :

"As-tu vu,
La cravate du père Strauss?"

In former times balls were generally given between Christmas and the Carnival. Now the dancing season begins after society returns from Nice, and closes when it leaves for the seaside ; it lasts, that is to say, from the Carnival to the Grand Prix.

During the last few years society has inclined very much to those costume *fêtes* I mentioned as taking place under the Empire, where each guest vied with his neighbour in ingenuity and invention. The fur and feathers ball, and the animal ball, given by the Princesse de Sagan, are not yet forgotten. The Princess revived Versailles in 1881, and Trianon in 1884. The following year she illustrated Lafontaine's fables. The Quadrille of Hornets and Bees was a repetition of one under the Empire, carried out by Madame Tascher de la Pagerie. It was the triumph of the evening.

Baron Seillière, in the costume of M. de Buffon, presided over the *fête*. The ladies appeared as crickets, swans, swallows, owls, cats, parrots, grasshoppers, butterflies, bats, scarlet ibises, serpents, and even as tigresses. The men were made up as ravens, crabs, cocks, eagles, owls, herons, basset hounds, ducks, turkeys, giraffes, monkeys, &c. The Princess appeared as a peacock, and her costume was magnificent. Her blue satin petticoat was covered with gold and silver Venetian point, fastened at the sides with peacock's feathers, also in gold and silver. The bodice was the body of the bird, and the tail, spread out like a fan, formed an aureole round the shoulders. The Medici coiffure was crowned by a diamond diadem, on the top of which quivered the peacock's aigrette. The bird's beak was placed over her forehead.

The electric light shed a strange violet glow over this charming, fantastic assembly.

Madame la Comtesse de la Martinière had previously given a "Swallow" ball in 1883. The great room, transformed for the occasion into a Japanese

THE MINUET
After a Picture by Garrido

garden, shimmered with the plumage of humming-birds, cardinals, bengalis, love-birds, thrushes, sparrows, nightingales and tits. The graceful originality of a ballet of swallows was much admired.

The same year the Society of Retired Officers gave a costume ball at the Continental Hotel, in which all the military uniforms worn from the middle ages to the middle of the nineteenth century figured. It was a curious

sight to see archers, *reiters*, and musketeers elbowing the soldiers of the First Empire and the Restoration.

In some foreign countries costume balls are immensely popular. During

THE PAVANE
After a Picture by Garrido

the Carnival at Vienna, the various corporations meet at dances, and it is a point of honour with the dancers to hit upon original ideas.

The most extraordinary of all these balls was the *bal des gueux*, or riff-raff ball, organised in 1883. Every one went in rags, with torn clothes, the dress-coat being severely banished. The riff-raff ball attracted seven thousand people in rags ; a sombre gaiety indeed prevailed among these grimy faces, purposely bedaubed to appear like the faces of beggars,

thieves, assassins, rag-pickers, pickpockets. One might have imagined oneself in some annexe to the galleys.

THE FARANDOLE
After a Picture by Garrido

In Belgium, all the gaiety of the old Carnival seems to have centred in the little town of Binche. There we may still see Gilles with two humps, in

their variegated costumes, hats turned up and decorated with feathers, and waistbands hung with bells. They patrol the streets in bands of thirty or forty at a time, each one accompanied by a man selling oranges, jumping and dancing to the tune of a band which goes before them. All the local societies receive them, as indeed does the burgomaster at the Hôtel de Ville, offering them the best wine.

Writing of curious balls, I must not forget one given beyond the seas by the Mormons of Salt Lake City. The dominant element was European—English, Scotch, Irish, Scandinavian, and German. Before proceedings began, Brother Brown appeared, invoking the blessing of God on the choregraphic exercises of the Latter-day Saints. Then, the ball commenced solemnly to the music of an organ, assisted by two violins. A number of Minuets, Quadrilles, Cotillions were danced, and even a Waltz—the last generally prohibited as dangerous. As midnight struck, Brother Brown reappeared, and closed the ball with a prayer.

Along with eccentric or original balls, Parisian society has organised many charming entertainments in the most exquisite taste.

The Japanese charity *fête*, given at the Hôtel de la Rochefoucauld, was admirable. It consisted of a dramatic representation, a ball, and a series of Japanese amusements. When the Japanese Ambassador arrived, he exclaimed with a movement of surprise: "I feel as if I were back in my own country!"

The walls were entirely covered with fine matting, on which were hung *kakemonos* painted on silk or rice paper, representing fierce warriors, or smiling ladies with delicate eyebrows, dressed in blue or pink silk. Dragon-flies flitted about among strange flowering shrubs. Certain rooms were veritable ethnographical museums, where noble ladies sat upon mats, in white dresses flowered with wistaria or lotus, or where poets wrote, surrounded by flying birds. Next came a pagoda with its golden door, where idols slumbered, squatting on the ground, between rare vases and the mystic lotus. Under the moonlike beams of the electric light an astonished crowd wandered through the fairy sanctuaries of Buddhism under hot-house palms, and canopies of leaves and flowers, towards the theatre, where the sound of a gong announced the drawing up of the curtain. The young Comte de la Rochefoucauld was dressed as the Japanese

Prince Imperial, in dark blue satin, embroidered with arabesques and birds. Madame de Munkacsy appeared as a Japanese, wearing long pins in her hair with diamond heads, and a dress of white crape trimmed with a coloured border. Other ladies had Court dresses of satin or *crêpe de Chine*, wreaths of lotus flowers, royal stuffs with heraldic ornaments. It was like fairy-

A PARISIAN BALL
After a Picture by Bridgman
(Photographed by Braun and Co.)

land. The men wore trousers of various colours, emerald, bright blue, violet, red—harmonising with the bold and delicate tints about them.

Mention might also be made of the balls given by the Princesse de Léon, the Comtesse de Montigny, General de Charette, the Vicomtesse de Gilly, the Marquise de Castellane, the Comtesse Branika, Madame de Hérédia, and Madame de Pourtalès. Amongst others, the *fête* which M. Gaillard gave his friends in his beautiful château in the Place Malesherbes was a true fairy pageant, for a repetition of which many of those present have sighed in vain.

We have seen that the Quadrille, at one time so popular, has almost

disappeared from our ball-rooms. On the other hand, the old Court dances seem to be coming back into favour, bringing with them traditions of the grace and elegance of the last century. The Minuet and the Pavane have made their appearance again in great houses during the last few years.

Our dramatic authors have often revived the Pavane in their pieces. It is danced in *La Jeunesse du Roi Henri*, and in the ballets of *Patrie* and *Egmont*. The balls in aid of the *Hospitalité de Nuit* have always been marked by their beauty and originality. They have resuscitated the elegant

A COTILLION
After a Water-Colour Drawing by H. Terré

refinements of the eighteenth century. Thus, in 1880, one of the Woodland Balls was reproduced, those balls which drew all Paris in 1745, when the Dauphin was married to Marie Thérèse of Spain. On that occasion, to avoid the immense crowding of the populace at the marriage *fêtes*, the sheriffs arranged open-air balls in different places. One of the prettiest was on the Place des Conquêtes (now the Place Vendôme), and it was this *bal de bois* which the *Hospitalité de Nuit* revived. The copy was a faithful one, and, to make the illusion more complete, Mesdemoiselles Reichemberg, Baretta, Broisat, Bartet, Martin, Tholer, Durand, and Feyghine, of the Comédie Française, appeared as Court ladies of the time of Louis XV. Pages walked about the rooms, and Scotch guards, in the white livery of the House of France, were ranged all down the stair-

case. It was an exact reproduction of the engravings of Moreau the younger.

At the Palace of Fontainebleau, a sixteenth century costume ball was given for a charity in the Henri II. Gallery and in the Salle des Gardes. It seemed to the spectator as if he had strayed into some *fête* of the Renaissance. The Pavane and the Volte, the graceful dances of the Valois Court, were revived.

THE MODERN COTILLION
After a Picture by H. Tenré
(Photographed by Braun and Co.)

As prescribed by the good canon of Langres, in his *Orchésograhie*, the Pavane was accompanied by a song on the ancient model (see p. 97) of which we give the first couplet :

"Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux,
Viens tôt me secourir,
Ou me faudra mourir !

1. The air, which is more solemn than cheerful, was transcribed by

Wekerlin in his *Echos du temps passé*, from the text of the *Orchésographie*.

These attempts delighted the great world, and inspired them with the idea of dancing the old dances in their ball-rooms. The Marquise de Castellane, and M. Gustave Droz, each gave brilliant *fêtes*, where powdered ladies and gentlemen in knee-breeches danced the *Menuet de la Cour*, and the *Pas des Archers*. Then the Cotillion admitted the *Salut de la Cour*. The graceful Minuet found favour with the Vicomtesse de Gilly, Madame de St. Aignan and the Comtesse d'Enval. The Minuets of the great masters were heard again, the works of Mozart, Haydn, Beethoven, and the masterpiece of such compositions, the *Menuet d'Exaudet*. Also Gavottes, which were the rage under the Directory, Glück's slow Gavottes in *Armide* and *Orphée*, Grétry's in *Céphale et Procris* and *Panurge*.

Elsewhere, at Madame de Marinval's house amongst others, the *soirées* of Louis XV. were repeated; couples danced the Minuet or Gavotte to Léon Guyot's orchestra, and the Cotillion ended with the Indian March. At the Comtesse de Montbazon's, and at the Comtesse de Villiers', ladies in hoops and paniers danced the Minuet under an immense triumphal arch of flowers.

At other houses, attempts were made to substitute the Branle for the Cotillion. The Branles of Brittany and Poitou were studied, the Branles of the Washerwomen, of the Wooden Shoes, Horses, the Torch, Mustard. At an entertainment given at a sumptuous house in the Rue Sainte-Apolline, where all the ladies were in Louis XV. costume, the Cotillion was concluded by a procession in sedan-chairs. The house, in the purest Louis XV. style, with its carved woodwork and correct ceilings, was a marvellous setting for this revival of the last century.

Elsewhere, a costume ball reproduced a famous *fête* given by MM. de Duras and de la Ferté, during the Carnival of 1783. At the Comtesse de Courval's, there was a medley of all periods: the hostess wore a gorgeous Henri II. costume, the guests were magicians, Pierettes, *Incroyables;* some wore the costumes of Jacquet's pictures. The Minuet was danced by twenty ladies as Watteau shepherdesses, reproducing an episode in the *bal du May*. The men wore the village dress of the end of Louis XV.'s reign, pale green breeches and lilac coats.

Stewart. The Cotillion

The old Saraband was next revived in a house in the Rue de Lisbonne; and an attempt was made to Parisianise the *Festa de las Flores*, so dear to the Spanish South Americans.

Thus, one after the other, the old dances reappear: they form

A CHILDREN'S BALL
After Boutet de Monvel

picturesque artistic interludes in modern entertainments, so that nowadays a ball is hardly complete without one. Nothing can be more effective than superbly dressed couples dancing a Courante, a Gaillarde, or a Passe-pied!

This last dance, one of the most graceful of all, is often performed by dancers in modern dress; but in that case the gentlemen wear coloured coats and knee-breeches, and the ladies, white dresses.

As in the days when the Branle was danced all round the great baronial hall, so now there is a beautiful dance in which each couple follows the other all round the room, stepping in time, and carrying a lighted torch or candle.

The Sword Dance is sometimes performed after a Gaillarde. The gentlemen stand facing each other, draw their swords, then raise them, inclining them a little till the points touch. The ladies then walk under the blades.

At the Comtesse des Allains', young girls danced old Caroles on the grass. These are Rounds accompanied by songs. They were danced after the ancient fashion by ladies alone, and in the costume of the twelfth century: a quaint idea, giving variety to the pretty *bals blancs* which are now so popular in society.

The same taste for reviving ancient dances is found in foreign countries. In aristocratic houses in Russia, the old Horovod is danced. The Horovod was even arranged as a French Quadrille at St. Petersburg, by the ballet-master Bogdanoff.

In Germany, the Fackeltanz or Torch Dance is still danced. It is of very great antiquity. It was performed at the marriage of the Princess Margaret, sister of William II., with Prince Frederick Charles of Hesse. The *Figaro* gives a description of the scene:

"After dinner, which began at six o'clock in the Hall of the Knights, the Court and the guests met in the White Saloon, the largest room in the castle, which will hold two thousand persons. The Emperor, the Empress, and all the princes and princesses of both families ranged themselves on a platform at one end of the room, while Count von Eulenburg, the Grand Marshal of the Court, and numerous chamberlains in brilliant uniforms, gathered round them."

"The view of the room, and of the gallery reserved for several hundred favoured spectators, was magnificent. The marble columns, the statues of the twelve Electors of Brandenburg, the pictures and decorations of the room, formed a fitting frame for the brilliant assemblage.

"Towards nine o'clock the Emperor gave orders to the Marshal to begin the Torch Dance. Count von Eulenburg, his marshal's *bâton* in his hand, placed himself in the middle of the room. Behind him, two

and two, in order of seniority, stood the twelve following ministers: M. Bosse (Worship and Education) and M. Thielen (Railways), M. von Heyden (Agriculture) and M. von Kaltenborn (War), M. Miguel (Finance) and Baron von Berlepsch (Interior), M. Schelling (Justice) and M. von Wedel (Imperial Household), M. Achenbach and M. Delbrück, ex-ministers; M. Boetticher and Count von Eulenburg, Vice-President and President of the Ministry of Prussia.

THE CARNIVAL
After a Lithograph by Coindre

"The Chancellor, Count von Caprivi, the Minister of Marine, and the other ministers of the Empire, took no part in the ceremony, which was exclusively Prussian. They were present, however, their splendid uniforms adding to the lustre of the scene. Twelve youthful pages, pretty and dainty as the pages of opera, entered slowly by a side door under the direction of the chamberlains. They carried torch-holders in wrought silver, containing thick white wax candles, which they handed to the twelve ministers. The Marshal raised his *bâton*, the orchestra from the gallery opposite the Emperor slowly began a tuneful Polonaise. The bride and bridegroom placed themselves after the twelve ministers, who made the tour of the room; the chamberlains closed the *cortège*, which stopped before the Emperor. The bride made a slight curtsey, the Emperor rose and offered her his arm, the *cortège* again passed in procession round the room. On returning, the bridegroom invited the Empress, and made the tour with her. Then the twelve pages approached, took the torches again, and replaced the ministers. The dance continued.

"This time the young bridegroom invited the Landgravine of Hesse, and the Duchess of Connaught. The bride also made the tour with two princes. And so on in order, until all the princes had marched round with the bride, and all the princesses with the bridegroom. The ceremony

might have become monotonous, but for the infinite variety and richness of the costumes and uniforms, and the liveliness of the music. The twelve pages were quite delicious, and marched with all the enthusiasm of youth. They were very much admired. Their success was complete.

"At ten o'clock the dance came to an end. The torch-bearers stopped for the last time before the Emperor, who rose. The imperial couple, with

A PUBLIC BALL
After a Picture by Jean Béraud

all the princes and princesses, placed themselves behind the pages to conduct the bride and bridegroom to their apartments. In the great ante-room, the twelve pages ranged themselves at the door of the bridal chamber. The Emperor, the Empress, the princes and princesses, formed in two lines, leaving a passage for the young couple, who disappeared through the door.

"The Court then returned to the White Saloon, where the chief bridesmaid distributed bits of the bride's garter among the company. Of these there were several basketsful—little bows of red and white silk, with the bride's initials in gold and silver."

We may just mention, in passing, certain dancing devices, rather curious

than delightful. The Americans have inaugurated dancing-cars on their railways, to beguile the tedium of the long journey between San Francisco and New York. As the train rushes along, a ball is in full swing in a gaily decorated and brilliantly lighted car. The women wear exquisite dresses, which they don in dressing-rooms set apart for the purpose.

The Incoherent Ball was a Parisian invention. Placards forbade the

CEILING DECORATION AT MONTE CARLO
After Clairin

company to bore or be bored, and warned those who transgressed that they would be fined. Incoherence reigned supreme. Métra, the leader of the orchestra, appeared in a white blouse, with all the paraphernalia of a suburban Adonis. A whirlpool of wild, fantastic, gruesome maskers swirled and eddied round him. Everything that a delirious fancy could conceive was represented at this strange ball, from bearded nurses, clowns, Punches, prehistoric firemen, grotesque policemen, and astounding Englishmen, to General Bonaparte in his famous grey coat and cocked hat, escorted by a band of bizarre *Invalides*.

Of the official balls at the Elysée and the Hôtel de Ville we will say

nothing. The picturesque element has no place in these functions. Grumblers complain of the overcrowding, and of the somewhat slipshod etiquette that prevails. Is it true, as an acrimonious contemporary declares, that a democracy has neither the right nor the faculty to demand certificates of distinction from its guests?

But such considerations lie outside our province. We gladly leave them to others.

SKETCH OF BALLET DANCERS
After Renouard

CHAPTER XIII

A Brief Survey of the Ballets of this Century—Modern Theatrical Dancing—The Operatic Corps de Ballet—The Serpentine Dance—The Public Balls of To-day.

WE have seen the birth of the ballet, and have followed it from its infancy to its adolescence at Rome under the influence of Pylades and Bathyllus. In France, during the Middle Ages, ballet-dancing was included among the pastimes known as masques or mumming, and did not partake in any way of the character of the present ballet till the time of Catherine de' Medici. From the seventeenth century it became the rage at Court, and began to have recourse to mechanical contrivances.

From that time forward wonderful scenic effects were produced. The music became more coherent, and harmonised better with the plot. Still,

there was no real pantomime-ballet, or dancing-ballet, as we understand it; the poetry and the music were far more important than the actual dancing. The French ballet did not develop its peculiar ingenuity, grace, and distinction till some time later, when masks and padded skirts were abolished.

Under the sway of Rossini and Meyerbeer, the music of the ballet, while losing nothing of its rhythmic character, became more expressive and poetic.

In the space at our disposal it would not be possible to enumerate all the new ballets, or to dilate on every scenic innovation. It will be enough to mention the most important creations, and to point out the principal "stars" whose brilliant performances have given distinction to the stage.

"It is only in France," says Théodore de Banville, "that the real classic school exists, where severity and correctness do not exclude originality, where grace and rhythm are valued, and where one is always conscious that every step is equivalent to an image in a poem. . . ."

In 1841, Carlotta Grisi, then a new "star," distinguished herself in the superb ballet *La Péri*, and in *Giselle ou les Willis*, for which Théophile Gautier wrote the libretto, and Adolphe Adam the music; Coralli arranged the dances.

A good many of our readers will probably remember Saint-Léon, the distinguished and popular ballet-master. Originally an eminent violinist, it was out of love for the fairy-like Cerito, whom he married, that he first gave himself up to the enthusiastic study of dancing. La Cerito bewitched the public with her exquisite dancing, while Saint-Léon delighted them with his skill upon the violin, and the dignity and distinction of his compositions. Fanny Elssler, the famous German dancer, was her contemporary and rival.

The great success at the beginning of the Empire was Adam's *Corsaire*, with its dramatic mounting, in which Mazillier exercised his double talent as choregrapher and composer. *Les Elfes*, and Auber's *Marco Spada*, followed, in which Mazillier executed a series of amazingly complicated movements, and in which Laure Fonta and Rosati outvied each other in skill and grace.

In Théophile Gautier's ballet *Sakuntala*, the dancer Lina, who had just made her first appearance in *Le Trouvère*, and who subsequently became Madame

Mérante, proved herself a formidable rival of La Ferraris. She figured in the ballet, *Le Papillon*, by Emma Livry. Finally, however, this ill-fated dancer caught fire at a rehearsal of *La Muette*, and died of her injuries after the most fearful and prolonged agony.

In 1860, Léontine Beaugrand, after having graduated in all the classes of the Opera, made her first appearance in the trio of the third act of *Guillaume Tell*, and at once became famous. "Before long," wrote Gustave Bertrand, "the public will learn to love this strange profile—so like a frightened bird's—and criticism will have to reckon with this aspiring talent." She had not as yet put forth all her strength. It was not until she appeared in the part of *Coppélia* that she wholly revealed what was in her, and that the full extent of her grace and poetic feeling was unfolded to the public.

FANNY ELSSLER IN THE BALLET OF "LA CHATTE MÉTAMORPHOSÉE EN FEMME"

"Her movements," said Paul de St. Victor, "might inspire a designer of fine and dainty ornament. All she does is exquisite, minute and delicate as a piece of fine lace-work."

About 1865, new stars arose in the theatrical firmament. I refer to Mesdames Fioretti and Fiocre, both brilliantly successful public favourites.

At the end of the following year M. Charles Nuitter—now librarian of the Opera—composed the charming ballet *La Source*, arranged by Saint-Léon, and set to music by Delibes and Minkous. Salvioni appeared in it and received a perfect ovation. "She is," says Paul de St. Victor, "the typical Italian dancer, strong and daring as an Amazon, shaking out her steps like a flight of arrows. She excels above all in suggestive steps, and in those intrepid attitudes that recall the vehemence of Florentine painting."

M. Nuitter composed the ballet *Coppélia*, for which Léo Delibes wrote the music, but its success was cut short by the war of 1870. On October 16, the reproduction of this fascinating ballet was announced. The title-rôle was created by the youthful Bozacchi, a delicate little creature of sixteen, who died very soon afterwards. La Beaugrand played the part with extraordinary success. "She is the successor of Carlotta Grisi!"

THE LITTLE QUADRILLE CLASS
After Renouard

exclaimed Théophile Gautier. After the dark days of 1870, we find M. Nuitter composing the ballet *Gretna Green*, which Mérante, Saint-Léon's successor, arranged for him. But the theatre in the Rue Lepelletier suddenly caught fire, and its successful run came to an abrupt end. We hear of no new ballets till January 5, 1875, at the production of an opera by M. Garnier. M. Nuitter was again the composer. This operatic revival was a magnificent performance, but it had not the future that was anticipated. For a long time both theatrical and social dancing seemed unable to shake off the

Rosita Mauri in the Ballet of La Korrigane
after a Picture by F. E. Bertier

depressing influences of the "Terrible Year." From time to time only, a ballet flashed across the theatrical gloom like a trail of vivid light. In 1876, Léo Delibes wrote the exquisite ballet *Sylvia* for Mlle. Sangalli. In 1877, the ballet *Le Fandango*, arranged by Mérante, was given at the Opera House on a scale of great magnificence; the music, by Gaston Salvayre, illustrated a libretto by Méilhac and Halévy. The reigning queen was still Léontine Beaugrand, but she was supported by the dancers of the first quadrille, Sangalli, the beautiful Fatou, Mlle. Piron of the superb legs, Mlle. Monchalin, who, even at seventeen, was not only recognised as one of the first dancers of the day, but was enchantingly, deliciously pretty. The *corps de ballet*, as a band of gipsies, was led by the fair and serious Mlle. Subra, then little more than a child. The *premier danseur*, Vasquez, was also much applauded. In 1882, *Le Fandango* was again put on the stage, Mlle. Subra replacing La Beaugrand, who had retired somewhat early. Mlle. Subra is still one of the great stars, one of the goddesses of French dancing. She recalls Fanny Elssler and La Beaugrand, whom she succeeded. Under the management of M. Vaucorbeil, M. Philippe Gille and M. Arnold Mortier composed the ballet *La Farandole*, with music by Dubois, a veritable triumph for Mérante. Rosita Mauri was bewitching in a pink

BALLET DANCERS
After Carrier-Belleuse

satin gown, embroidered with flowers, while Mlle. Invernizzi appeared in all the seduction of her insidious grace.

In 1879, M. Philippe Gille and M. Arnold Mortier gave us the ballet *Yeddo*, for which Métra wrote the brilliant score, and Mérante arranged the dances.

THE DUNCE
After Carrier-Belleuse

In the course of the same year, on the reproduction of the ballet, the sparkling and whimsical Rosita Mauri, just back from Italy, was chosen for the principal part. Among those who led the *furore* of applause with which she was greeted were the Prince of Wales, M. de Metternich, and M. de Massa. What a prodigious advance the dark Rosita of the *Songe du Vizir* had made! What a triumphant progress has been hers throughout the capitals of Europe! But henceforward our Opera was to take possession of her, for the Parisians adored her.

In 1880, the Opera had given a brilliant performance of the ballet *Sylvia*, by Jules Barbier, Mérante, and Léo Delibes, with Rita Sangalli, Sanlaville, Diane Montaubuz, and the graceful Marquet in the principal parts.

We come now to more recent masterpieces, which will certainly leave their traces in the history of dancing, though they are not all of French creation, and do not all belong to the Opera.

In 1882, under M. Vaucorbeil's management, our leading theatre gave

the Grand Ballet of *Namouna*, the clever libretto of which was written by M. Nuitter, and the charming music by Lalo.

Petipas' dance was intoxicating. Rita Sangalli fascinated the audience in the part of Namouna, and Mlle. Subra was simply astounding. Mérante played the part of Ottavio with much grace. Pluque distinguished himself

THE DANCING-SCHOOL
After Palmaroli
By permission of Messrs. Boussod Valadon and Co.

as a gorgeous pirate. The dresses were superb. Sangalli, as a Moldavian, was in pure white, spangled with gold, with a glittering veil and apron embroidered in silver, and fringed with pink silk. Invernizzi wore a Greek dalmatic of green velvet, enriched with gold.

In 1883, the Eden Theatre opened with Manzotti's ballet *Excelsior*. The mounting was superb, and, in spite of mediocre orchestration, it was received with enthusiasm, thanks to the talent of Mlle. Lany, from *La Scala*.

Manzotti, encouraged by this success, produced a new ballet in the Italian style in 1884. The plot, borrowed from a Scandinavian legend of the year 640, takes us to the enchanted region of Thule. The success of *Sieba* was as great as that of *Excelsior*. La Zucchi created a new dance, brilliant and impassioned, and drew all Paris to see her.

A DANCER
After Degas

Of Widor's *Korrigane*, Messager's *Deux Pigeons*, of *La Maladetta*, and of *L'Etoile*, there is little left to say. We can but reiterate the praises heaped on the authors and their brilliant interpreters.

Grand ballets with intricate plots are no longer in favour with the management at the Opera. Nevertheless, all the masters of our time have scored music for our charming dancers. Wagner alone, after an unsuccessful attempt in *Rienzi*, seems to have abandoned ballet music. For the performance of *Tannhäuser* in Paris he wrote an interlude in the Venusburg scene, but this beautiful composition is not, properly speaking, ballet-music.

Here is some information I owe to the kindness of M. Nuitter, the clever choregraphist and librarian at the Opera, on the subject of the shaping

of a ballet. The librettist, he said, first writes his book of the ballet. This book describes the action, but contains no indications of a purely choregraphic nature. The choregraphist studies the story. He considers the scenes, which, as they are to be explained by the limited language of pantomime, are marked by a necessary simplicity. He then composes the steps to be

A DANCING LESSON
After Renouard

danced. In former times this was all done before the musician composed a single note of music. It was the choregraphist who explained to him in detail what he required. He asked twenty bars of a quick movement, sixteen of a slow ; here a valse tune, there a gavotte.

But this custom has been gradually modified. Composers now write as they please for the dancers, as well as for the merely pantomimic scenes, and it is for the ballet-master to do the best he can with the ideas furnished to him ; a task at once more difficult, and giving less scope to the choregraphist, than the older system.

Once this double work is finished, the ballet-master calls together the staff which is to interpret it. The ballet-master indicates every gesture, and dances every step, at the same time giving to each its proper designation, after which the dancers reproduce what has been shown them. All this, however, is learnt much more quickly than one would imagine, and is

THE DANCING LESSON
After Renouard

stamped upon the memory very rapidly. At the end of some years, a dancer, hearing the different scores, remembers to the smallest detail the steps she has danced. M. Hansen, the ballet-master at the Opera, had the kindness to let me see a rehearsal of the ballet in the *Meistersinger*, and I was surprised at the facility with which the dancers remember the variations of step and attitude, and grasp the meaning of the master directing them. Spectators of a ballet, we have all wondered at the birdlike movements of graceful women, sinuous, young, and impassioned, swathed in gold-spangled gauzes, lighter than wings. In our excitement these entrancing beings

seemed like embodied visions. But how distant the dream is from the reality I only knew when the doors of the classes at the Opera were opened to me by MM. Bertrand and Gailhard, and I was made free of the wings.

I arrived at the Opera for the first time one morning about nine o'clock,

SKETCH OF BALLET DANCERS
After Renouard

and walking up and down, I waited for the pleasant guide to whose care M. Hansen, the ballet-master, had confided me.

Some little girls arrived, with their baskets on their arms. These were the youngest pupils—future stars, perhaps—who have to be in class every day at nine o'clock in summer, at ten o'clock in winter. A few minutes later I found them dressed for their work, that is to say, in tights, with little calico knickerbockers and short gauze skirts, taking their places in a class directed by Mlle. Bernay, formerly a very popular *première danseuse*. When their mistress clapped her hands, they formed in line before the railing fastened to the wall and running round the room. Then the lesson began

to the chords of a violin. And while these little things were occupied with their first five positions, &c., I thought of their teacher, Mlle. Berthe Bernay. What she had written about her early training recurred to me, and I realised that these children before me would have to undergo an initiation as severe as hers.

LA ZUCCHI
After Clairin

What she says is this :

"I was seven years old, and my mother used to wake me to go to work, winter and summer alike, at half-past seven, and as at this time the lessons were held in the Rue Richer (where they keep the scenery), I had to leave our lodgings at Belleville, near the Buttes-Chaumont, at an hour that would enable me to be dressed and in class by nine o'clock. It goes without saying that an omnibus was beyond my small means. I had to make the journey on foot, and what a journey the reader can easily imagine! The morning lesson lasted from nine o'clock to half-past ten. After this I changed my dress and returned home for my small luncheon at twelve o'clock. Not that I always got off after my lesson. I did not regain my native heights so early every day. There were days, frequent enough, on which I had to attend rehearsals at the Opera, where young pupils like myself

were employed to 'walk on.' On those days I lunched in the Rue Richer, with my mother, off the frugal meal that we brought with us in a basket (that basket I have never forgotten), after which we went to the rehearsal at the Rue Drouot, which lasted until two o'clock. Then I was at last free to make the journey back again to Belleville. But on the evenings when I had to 'walk on' at the theatre, we came down once again for a 'call' at the Rue Drouot at eight. In short, I had to start at seven o'clock, and often the piece lasted until midnight. On these occasions my poor mother literally dragged me along on her arm, and we would arrive at our lodgings worn out, at one o'clock, to find my father waiting up for us. After a brief sleep I had to start off again next morning for the class in the Rue Drouot. But I earned a franc for the rehearsal, and a franc for 'walking on' in the evening."

A BALLET DANCER
After Bertier

From her we learn what were the salaries of a dancer of the first rank during more than ten years of her career. In 1869 she was engaged by M. Perrin in the second quadrille at 600 francs a year. After passing an examination, this was raised to 700 francs. Under the management of M. Halanzier her salary was fixed at 900 francs. Three years afterwards,

being in the first quadrille, she drew 1100 francs, and as leader of the *corps de ballet*, 1200 francs. Eight years later her salary was successively 1500, 1800, 4000 and 6000 francs. Under the Vaucorbeil management it reached 6800 francs, but only to drop under that of Ritt and Gailhard to 5000 and 3000 francs. And this after twenty-six years of work ! . . .

MLLE. THÉODORE'S DANCING-CLASS
After Laurent Desrousseaux

Meanwhile, however, the lesson was going on, and after a series of movements in the first five positions, the class passed on to different poses and postures, the nomenclature of which is only to be understood after a lengthy initiation. To become a good dancer, however well endowed a pupil may be, five years' preparatory study is indispensable. Every day for an hour and a half they all take lessons. Many even come before the time, to prepare themselves by taking a turn at the wooden railing.

In her interesting study on *La Danse au Théâtre*, Mlle. Berthe Bernay

asks the reason of the discredit that so often falls on the dancer and her profession.

"Even if some deserve it," she adds, "we should bear in mind the fatigues, privations and sufferings to which they have been exposed almost from their earliest childhood. We should take into account their exposure to temptations, their inadequate remuneration, the life not only of continual self-denial, but almost of indigence. . . . Reader, be lenient to the woman, always to a certain extent interesting and meritorious, who gives up her youth, her health, her life, to the art of dancing. Think kindly of her . . . for she has worked hard, and suffered much to earn your applause, or even your criticisms."

BLIND-MAN'S BUFF
After Carrier-Belleuse

We have seen how, in the eighteenth century, choregraphers conceived the idea of representing dancing by illustrative signs and characters. This complicated method has since been abandoned, and the teaching of steps is now effected in quite another way. The professor indicates them with his hands, counting the beats of the time aloud. The pupils copy him, learning by mimicry, and then execute with their legs the movements that their

hands have demonstrated; a method that reminds one a little of the language used in teaching the deaf and dumb.

After having watched the preliminary studies, I had a glance at the higher classes of the quadrille, and of the ballet-girls, in which they learn the intricate exercises which prepare them for variations and improvisations on the stage. I was also allowed to see the boys' class, under the control of M. Stilb.

A POSTER
By Chéret

I then came to the finishing classes, to which M. Vasquez welcomed me with an exquisite courtesy. Seated at his side, I watched several lessons given to *premières danseuses*, and even to the "stars." Among the students were Mlles. Zambelli, Piodi, Ottolini, Lobstein, Chabot, Torri, and many others, whose grace and brilliancy I had often admired on the stage. M. Vasquez is an exceptional teacher, with true artistic insight. "One should be able," he said to me, "to fix a dancer at any moment, however fugitive and aerial her pose, and if she obeys the true principles of movement, her body, her arms, and her legs will all combine in a graceful and harmonious whole."

He attaches great importance to expression, requiring soul, spontaneity, and suppleness in every attitude. The dancer must rise lightly on her toes,

SKETCHES OF BALLET DANCERS
After Renouard

bound in one step from the ground, and skim over the surface of the stage as if about to take flight into the air. I admired the perseverance with which even the "stars" went through their exercises, for Mlles. Subra and Rosita Mauri came each day to the bars, working hard to preserve their elasticity.

A few years ago, the ballet was the greatest of delights to the play-goer. To-day it holds a very subordinate position. The ballet seems no longer in request, and its place in our principal theatre is becoming more and more restricted. Nevertheless, the classic school of French dancing still retains its traditions for brilliancy, grace and dignity at the Opera. Elsewhere it has had to make way for the singular, but sometimes charming dances introduced by artistes such as the Barrison sisters, the Martyns, Mlle. Eglantine, and many others. We shall not easily forget one of them, the Serpentine Dance, undulating and luminous, full of weird grace and originality, a veritable revelation! By means of a novel contrivance, the gauzy iridescent draperies in which Loïe Fuller swathes herself are waved about her, now to form huge wings, now to surge in great clouds of gold, blue, or crimson, under the coloured rays of the electric light. And in the flood of this dazzling or pallid light the form of the dancer suddenly became incandescent, or moved slowly and

spectrally in the diaphanous and ever-changing coloration cast upon it. The spectator never wearied of watching the transformations of these tissues of living light, which showed in successive visions the dreamy dancer, moving languidly in a chaos of figured draperies—in a rainbow of brilliant colours, or a sea of vivid flames. And after having roused us to a pitch of enthusiasm by this luminous choregraphy, she appeared triumphant

in the pantomime-ballet *Salomé*, reproducing the gloomy episode of the death of John the Baptist. The stage of the Folies-Bergères, where Loïe Fuller performed this weird and graceful Serpentine Dance, is famous for its ballets; as, for example, *Phryné*, with its brilliant and marvellous costumes.

As for public balls, the old balls, so merry in days gone by, the majority have disappeared, and those that remain have sadly degenerated. At the Moulin de la Galette a new school has been inaugurated, the school of eccentric dancing, the chief features of which are the "realistic" quadrille and the *grand écart*, which have figured in the programmes of the Jardin de Paris, the Moulin Rouge, and other places. I confess that the

risky gymnastics and painful distortions of Mlles. Grille d'Égout, La Goulue, Nini Patte-en-l'air, and Rayon d'Or, not only have no attraction for me, but seem to me absolutely unpleasant. I am probably too old-fashioned to understand them. I confess also that the present Bullier makes me regret what I have heard of the frank and wholesome gaiety of the students' balls of former days. And I dream of rustic dances amid the balm of new-mown hay, the natural expression of enjoyment after the toil of summer days.

THE ROYAL BIRTHDAY BALL AT ST. JAMES'S PALACE; BIRTHDAY OF GEORGE III., JUNE 4, 1782
After Thomas Stothard, R.A.

CHAPTER XIV

Early History of Dancing in Great Britain—Anglo-Saxon Dancing—Norman Dances—Middle Ages—Dances of Knights-Templars and Templars—Dancing under Tudor Sovereigns—James I. and Court Masques—Charles I. and Court Masques—The Commonwealth—Dancing under Charles II.—Old May-day Dances—Dancing in the Days of Queen Anne—Bath—Beau Nash as Master of the Ceremonies—His Successors—Masquerades at Madame Cornely's, Carlisle House—The Pantheon—Ranelagh and Vauxhall Gardens—Almack's Club and Subscription Balls—Famous Dancing-masters and Coryphées of the Eighteenth Century—The Vestris Family—Stage-dancing—Opera Dancers at the King's Theatre—Her Majesty's, from Vestris le Grand to Kate Vaughan

IT has been the custom of strangers, who have not taken the trouble to inform themselves on the subject, to assume that the inhabitants of the United Kingdom ranked low amongst dancing nations, while admitting that the tastes of the people inclined them to favour dances which are rapid, lively, and spirited; such, for example, as Hornpipes, Country Dances, Irish Jigs, Highland Flings, Reels, and Strathspeys, severally characterised as national dances.

Like the hardy races of antiquity, the early inhabitants of these islands, for the most part warriors, delighted in dances of a warlike character.

Goths, Gauls, Danes, Picts and Scots, hardy Norsemen, and the warrior nations with whom the ancient inhabitants were brought into contact, had the same passion for these saltatory exercises. The Roman conquest added to the passion for gymnastic dancing, by bringing in its train the Pyrrhic martial dance, the great dance of war, daily practised.

The Anglo-Saxons were undoubtedly lovers of dancing, the nation disporting itself with characteristic spirit on holidays and merry-makings. It is demonstrated from the graphic evidence which is procurable, that the old forms of gymnastic dancing were still in favour ; hopping, leaping, tumbling, and somersaulting are all described as popular feats, and we may gather that the "gleemen," like the Norman *jongleurs*, were professional "tumblers," dancing on their hands no less readily than on their feet, vaulting, throwing somersaults, flip-flaps, and in general performing those gymnastic tricks associated with proficient acrobats. We see in the pictures female *jongleures* performing similar feats of tumbling and dancing. *Hoppesteres* was a name given to feminine performers expert in this branch. The *mimi*, or minstrels, who travelled the country in bands, were also dancers, performing Jigs and Flings to the accompaniment of the musical instruments they carried, dancing Hornpipes amongst eggs without breaking them, and Reels amidst knives and daggers.

The Normans improved English domestic dancing by adding to the stock of Rounds, common to the people, the variety of steps and figures found in the Contredanse, supposed to have been introduced here by William the Conqueror. Primitive dances were expanding, and professional dancing borrowed hints from distant lands. The first Crusaders brought back in their train dissolute Eastern practices ; they not only introduced suggestive dances from the East, but kept their troops of dancing-girls.

The mention of the Carole, originally a singing dance, opens up the extensive subject of Christmas dances, carols in their surviving form, Yuletide festivities, plays, pageants, disguisings, masques, mummers, mysteries, masquerading revels, "Christmas Princes," "Lords of Misrule," Masters of Revels, Courts of Father Christmas, with the Rondes, Brawls, Galliards, Courantes, Jigges, Flings, and the whirl of merry dances, singing measures,

choral exercises, &c., they brought in their train, as contributory mirth to the festive season.

In the Middle Ages, out-of-door dances of the peasant order were common. The Roundel consisted in any number of people joining hands, and, to the music of the *roundelay*, performing such evolutions as were then in favour, or dancing in one long procession, headed by a couple, whose turns and *sauts*, leapings and twistings, the train endeavoured to imitate.

In the reign of Edward III. the Morris Dance was in favour, derived from the *Morisco;* the parti-coloured masquers had bells attached to their quaint masquing habits, and held drawn swords in their hands. This was a figure-dance of agility.

In the days when Knights rode through Knightrider Street, to hold their "jousts," or tournaments, at Smithfield, "antic-dances, masquerades, jigs, sarabands, quarter-staff dances," and a "chair-dance," were performed at the old Elephant Ground in Smithfield.

Dancing was from early times considered an important part of a gentle education. The Inns of Court, among other practices, were zealous about their dancing observances; the holding of revels had been duly provided for, and kept within convenient bounds by an Act passed in the reign of Henry VI.—(Dugdale, *Orig. Jurid.*)

These exercises of dancing were thought very necessary, "and much conducing to the making of gentlemen more fit for their books at other times," and "under barristers" were put out of commons for not participating in the dancings, with a threat of fines and disbarment for contumacy.

Under the Tudor sovereigns dancing flourished mightily, and the land seemed more like the "Merrie England" of the chroniclers. Henry VIII. was an all-accomplished prince as regards those portions of a gentle education, music and dancing; he composed the music and danced to his own melodies. The jousts, masques, and pageants given in the earlier part of his reign, culminating in the extravagant splendours of the *Field of the Cloth of Gold*, are sufficiently well known; Shakespeare has immortalised the "disguisings" and "surprise visit" to Wolsey's palace. These were the days of Kissing Dances, the kiss probably contributing to their popularity. So Henry VIII. is made to say: "Sweetheart, I were unmannerly to take you out and not to kiss you."

In Edward VI.'s reign fanatics commenced the Reformation crusade against the licentiousness of dancing, and inoffensive maypoles were cut down.

The reign of Queen Elizabeth was a dancing era, and the Queen herself set the fashion. Are not the great officers of State rumoured to have danced into their grave offices? There was, among other sprightly instances, "Sir Christopher Hatton, who wore the green satton," dancing the Pavane to such dignified perfection that he tripped his way to the woolsack. Elizabeth prided herself upon her own skill, and ambassadors were asked to solve the delicate point whether her Majesty's dancing surpassed that of sister princesses, such as Mary Queen of Scots, that rival devotee of the dance. Stately measures, such as the Pavane, were a necessity, though it is related of a princess that she performed the lively movement of a Courante, the nimble *Courant*, wearing an embroidered train three yards in length, of course borne by a gentleman train-bearer, whose agility was deserving of equal admiration.

Majestic measures were adapted to the requirements of the performers, decked in all the dignity of brave apparel; high head-dresses with towers of hair; coifs overloaded with jewels, with osprey, and other plumes, to which brisk movements would have brought destruction; rigid and elongated stomachers; starched ruffs of several stories; buckramed sleeves and skirts; hoops both high and inflexible; extravagant trains and stiff shoes, also stiffer with jewels, and with very high heels; all adornments necessitating dance-measures suitable to the constrained and stately deportment of the wearers; hence the favour in which was held the "grave Pavane," otherwise admirably designed to harmonise with stately surroundings, evidently the precursor of the equally courtly Minuet. The Pavane and Paduane, presumably the same, are supposed to have been in favour in Padua; the more popular acceptation was that the name is derived from *pavo*, a peacock, for a more "peacocky" measure it is difficult to imagine. Lord Burleigh, and the wisest of their time, joined in the "deportment" movements. Sir John Hawkins, in his *History of Music*, has summed up the specialities of the Pavane: "It is a grave and majestic dance. The method of dancing it anciently was by gentlemen dressed with caps and swords; by those of the long robe in their gowns; by the peers in their mantles; and by ladies in

gowns with long trains, the motion whereof, in dancing, resembled that of a peacock." Her Majesty kept a Master of the Revels, whose office it was to superintend the dances. There was the Undumpisher, according to Daniel, christened from "Dump," the name of a dance. This official may have been a Court buffoon. Besides the chivalric Pavane, there was the Pazzamezzo, the Cinque-pace alluded to by Shakespeare; Courantes, Galliards (both lively dances), Trenchmores, Brawls, Jigs, Fancies, and La Volta, another Court favourite. The latter, as its name implies, of springing character; the cavalier turning his partner in several rounds, and then assisting the lady to make a high spring, or *cabriole*, perhaps similar to cutting an *entrechat.*

The Brawls led by Sir Christopher Hatton were of an agile nature, derived from both the French Branles, and the Italian; another phase of the Ronde. This, like the generality of peasant measures, vivacious and saltatory, was popular at wedding feasts. There is an old song, 1569, in which some of the features of the Brawl are described:

"Good fellowes must go learne to daunce,
The brydeal is full near a:
There is a brall come out of France,
The first ye harde this yeare a,
But I must leape and thou must hoppe,
And we must turn all three a;
The fourth must bounce it like a toppe,
And so we shall agree a.
I pray the minstrell make no stop,
For we will merry be a."

One of the earliest dance tunes, *St. Leger Round*, was wedded to a circular Country Dance known as Sellenger's Round. This was in favour in Elizabeth's reign, with *Rogero* (suggestive of Sir Roger), *The Hay*, and *John, come Kiss Me now.* The Beginning of the World, we are told (Chappell's *Old English Popular Music*) was another title for Sellenger's Round. The description of this dance is given in Playford's *Dancing Master.*

The history of dancing in the reign of James I. chiefly refers to the costly Masques and emblematic pageants, such as were devised by Ben Jonson; many of these were on a lavish scale, full of "rare conceits" and

high-flown panegyrics upon the prince and his belongings. The story of these *divertissements*, too lengthy for this place, is interesting, as they all introduced dancing in various forms. Sometimes, as in the case of a Masque offered to a royal visitor and brother-in-law to the King, the personage in whose honour the revel was designed happened to be overcome by previous potations; the goddesses represented in the Masque staggered on in similar state and speechless; the chief performers were put to bed in hopeless conditions; and Majesty remained prostrate.

King James I., as has been mentioned, was a lover of dancing. Young Henry, Prince of Wales, excelled in these exercises, and "Steenie," the royal favourite, delighted to exhibit his fine figure, rich attire, and graceful agility in the dance. Prince Charles, too, was an accomplished dancer, and was sent dancing through the Courts of Europe with the elegant Villiers, Duke of Buckingham, as his travelling tutor.

Courtly magnificence under Charles I., with his consort, daughter of Henri Quatre, aspired still higher. The King's love of art raised the Masques to their greatest glories; Buckingham encouraged these costly entertainments, at which he assisted. There was Ben Jonson to devise the pageant, generally founded on fables and myths, to furnish the lyrics and heroic speeches; Lawes composed the music; and the great architect, Inigo Jones, furnished the *mise-en-scène*, invented the "machineries" (which were very elaborate), and was responsible for the costumes, chariots, vehicles and accessories in general. Prodigious sums were lavished on these spectacles, which were brought to artistic perfection under Charles I. Members of the Court and professional classes devoted themselves to learning new measures, to furnish forth what would now be the ballet, and a general dance of the company brought these amusements to an appropriate finish. The expensive nature of these Masques can be gathered from the sum (£21,000) alleged to have been expended upon one presented at Whitehall by the Inns of Court in 1633.

Offence to the decorous was given by the dancing of ballets drawn from heathen mythology, and the Sarabands, Courantes, Galliardes, and livelier measures at Court, where French fashions held the ascendency; Queen Henrietta Maria enjoying the traditional gaiety of her race, and being surrounded by favourite attendants and courtiers of her own faith and

nation. These degenerate amusements evoked the protest of the godly, and helped to precipitate the civil troubles of the reign ; hence the frivolous era was replaced by a stern reign of puritanical propriety, and dancing fell with courtly and similar levities.

It has been mentioned that there are Jigs christened after each successive sovereign from Charles II. to Queen Anne. On the same authority (Grove's *Dictionary*), there is a Jig called Old Noll's Jig, possibly in derision ; for, though the Protector delighted in music, it is perhaps over far-fetched to picture Oliver Cromwell, footing a Jig.

The Commonwealth looked askance at fripperies, and dancing came under the ban. With the Restoration an era of gaiety set in, the people seemed to wish to compensate themselves for the oppressive parliamentary reign of enforced sobriety by rushing to the other extreme ; and "Merrie England" was revived with enthusiastic zeal, which, on occasions, was carried to excess. All the old Mayday revels were restored, and Maypoles flourished abundantly ; there were dances on all occasions ; the playhouses were reopened, and dancing, with ballets, after the manner of Louis XIV.'s favourite diversions, were introduced ; actors and actresses were expected to excel in performing Jigs, and favourites were called back at the close of the pieces, when the audiences called upon them for a dance, with which invitation it was considered good taste to comply.

Dances were the order at Court, and, judging from King, courtiers, and female favourites thereat, pretty lively proceedings must have been the order of the nights. We have space but for a passing glimpse of the school of dancing prevailing under the easy, roysterous, pleasure-loving auspices of Charles II. In the company of Secretary Pepys (1662) we are taken to a ball at Whitehall, shortly after the Restoration. The King and other lords and ladies danced the Brantle or Branle, a dance of several persons, holding hands, and leading one another by turns. Then Majesty led a lady a single Courante ; then the other lords did likewise, This was the steadier portion of the dancing ; for the Country Dances which followed were boisterous ; the King leading the first, which he called for ; characteristically naming the old English measure, *Cuckolds all Awry*. This, as the title implies, was a frolic, with plenty of wild swinging to set the dancers awry ; the company joining hands in a circle, and doing their best endeavour to shake each other

as violently as possible. The steps, changing with the time, consisted of three *pas* and *pied-joints*, the time being given to four strokes of the bow, vigorously carried out. After the liberal courtly allowance of wine, and the difficulty of keeping on their legs, this must have been a merry romp, for considering the loose habits then prevailing, the dancers must have pretty nearly shaken each other out of their clothes, already sufficiently *décolletée*. This eventuality may account for the Merry Monarch's preference for *Cuckolds all Awry*.

The spirit of dancing seemed to inspire the people of England in an extra degree on the advent of May-day, and no better refutation could have been offered those prejudiced critics—who have held the theory that dancing was foreign to the English character—than the dancing observances zealously kept up in the times when our country was "Merrie England," and the merry month of May was ushered in with joyous dances.

An admirable picture of May-day revels in the reign of Queen Elizabeth, with all the accessories of tall Maypole, an arbour of greenery reared for the Lady of the May, mummers, dancing on the green, Queen of the May, morris-dancers, hobby-horses, a dragon, &c., was painted by C. R. Leslie, R.A. An engraving after this happy representation of old English customs is here reproduced.

Maypoles were a favourite institution both in town and country; in fact, they were provided out of the common funds. The morris-dancers, already mentioned as in high favour under the Plantagenet sovereigns, formed another accessory of May-day revels; the Lord and Lady of the May were identified with Robin Hood and Maid Marian, their attendant courtiers and followers with Little John, Friar Tuck, and the sylvan train of Sherwood Forest; with these were the antics of zanies and hobby-horses; with a reference to the champion legend of St. George and the Dragon, the "strange beast from other lands," as represented in Leslie's animated picture of May-day festivities. Pipe and tabor furnished the measures, the bagpipes were also popular, witness Browne's *Pastorals:*

> "I have seen the Lady of the May
> Set in an arbour (on a holiday)
> Built by the Maypole, where the jocund swains
> Dance with the maidens to the bagpipe strains."

MAY-DAY IN THE REIGN OF QUEEN ELIZABETH

From an Engraving by J. H. Watt after a Picture by C. R. Leslie, R.A.

A great Maypole was set up in Cornhill; the Maypole in the Strand was 134 feet high. Says Pope :

> "Amid the area wide they took their stand,
> Where the tall Maypole once o'erlooked the Strand."

The standing Maypole was an institution. The last of its race left in London, according to Hone's recollection, was near Kennington Green, and was mostly frequented by milkmaids :

Misson, in his *Observations on his Travels in England*, has set down : "All the pretty young country girls that serve the town with milk, borrow abundance of silver plate to make a pyramid, which they adorn with ribbons and flowers, and carry on their heads instead of a pail. They are often accompanied by their fellow-milkmaids and players on the bagpipe or fiddle."

The bright shining milk-pails were garlanded too ; Pepys records meeting, on his way to Westminster, May 1, 1667, "many milkmaids with their garlands upon their pails, and dancing with a fiddler before them."

Occasionally the model of a cow with gilt horns, begarlanded with oak leaves, bunches of flowers, rosettes, bows, and streamers of ribbon, took the place of the plate ; which latter, as one can fancy, was less readily forthcoming. Tankards, salvers, bowls, porringers, cups, &c., were arranged in trophies of plate of pyramidal form, all bound together with gay ribbons and festooned with floral garlands ; naturally, when these trophies were burdensome, they could not be carried on the heads of the dancers, but were mounted on a wooden horse and borne by stout porters ; as were the garlands of greenery and flowers when of inconvenient dimensions. The custom was to stop before customers' doors and dance a Galliard ; for this performance a donation was expected.

In Scotland there were May-dew dancers at Arthur's Seat, Edinburgh, where :

> "Strathspeys and reels
> Put life and metal in their heels."

This festival commenced with a great gathering at daybreak ; before five o'clock in the morning the entire hill became a moving mass of folk of

all clans, arrayed in all the colours of the rainbow. At the summit a kilted company were whirling round a Maypole.

In Ireland May-day observances were equally popular. At Finglass, near Dublin, the antique Maypole dancing long continued to be kept up in the old style. A high pole was decorated with garlands, and visitors came in, from different parts of the country, to dance round it, to the accompaniment of whatever music the occasion had conducted there. The best dancers, male and female, were "chaired" as king and queen, and, when the Maypole festivities were wound up, carried to some adjacent inn, where after a feast, with libations of whisky-punch, the proceedings were continued with a dance indoors.

The art of dancing, as practised by the fair sex in the palmy days of good Queen Anne, had indeed arrived at a point of graceful perfection difficult to associate with the amusements of the time. We may accept the evidence of Sir Richard Steele, as set down in the *Tatler*, wherein is described, under his assumed character of Mr. Isaac Bickerstaff, a spirited contest for the *pas* between two charming young ladies, who had elected to submit their respective claims for pre-eminence to the decision of the *Tatler*. Both the rival charmers being pupils of Mr. Isaac, a famous dancing-master of the period, a Frenchman and a Roman Catholic.

The allusions to Monsieur Isaac, the proficiency of his system of training, and the all-conquering "rigadoon step," was followed up, a few papers later on, by a playful essay in the *Tatler*, also by Steele, wherein the eccentricities of a professor of dancing, who happened to be his neighbour, formed the text of Mr. Bickerstaff's pleasant lucubration.

Apart from London, the normal metropolis of everything modish—the aristocratic centre of polite company, genteel assemblies, and, incidentally, of select and stately dancing, during the eighteenth century—was Bath, the seat of Beau Nash's Court.

Curiously enough, the despotic ruler and the place seemed designed for one another. Nash had already enjoyed some experience, before, in gentle Anna's reign, he became famous, along with the city of which, for half a century, he was practically king. He had matriculated at Oxford, had figured in the army as an ensign, dressing the martial character, says Goldsmith, "to the very edge of his finances"; but finding the duties and restrictions

enforced by the military profession irksome, he reverted to the law, and entered as a student of the Inner Temple in 1693. Here he so distinguished himself by his taste in dress and lavish display, leading an extravagant life without visible resources, that the Beau's most intimate friends suspected him of being a knight of the road. Loving display, his fine manners and airy gaiety pointed Nash out as the proper person to superintend the masque and pageant the students of the Middle Temple exhibited before William III. in 1695. So skilfully did Nash comport himself in the office of Master of the Revels that the King proposed to knight him, an honour subsequently offered by Queen Anne, who had revived the reputation of Bath by repairing thither for the waters in 1703: fashion had followed the Court, and Beau Nash followed the fashion in 1705, when the fame of the gambling drew him there. In those primitive days dancing was conducted on the bowling-green, or in a booth, according to the season; there was no Assembly, no codes of etiquette, nor rules regulating the niceties of dress. Nash found "the Bath" still in its primeval provinciality, and, as a person of agreeable ingenuity, with marked organising capability, he readily enlisted the favour of the visitors and the corporation, obtained subscriptions for music, kept a band of six performers, improved the booth into an Assembly Room, raised the Pump Room to dignified standing under the care of an officer called "the pumper," posted up the code of rules which he had drawn up for the reformation of manners, and inaugurated a new and polite order of things.

The company elected Nash Master of the Ceremonies, and it must be acknowledged that the new monarch of the assemblies showed astonishing gifts for his office. A handsome Assembly House was built under Nash's direction, the number of musicians increased, their pay doubled, and the reign of social propriety began. Says the *Gentleman's Magazine* (for 1762, the year the Beau died), in an article probably written by Goldsmith, Nash's biographer: "Nash, in administering his government, found it absolutely necessary to enact such laws as would execute themselves; he, therefore, very artfully contrived to make a kind of penalty the consequence of the breach of them by the manner of drawing them up, as appears from the rules, which he wrote with his own hand, and caused to be put up in the Pump Room."

Nash directed that the balls should begin at six and end at eleven; this he was able to effect by his authority over the music. He opened each ball by taking out two persons of the highest distinction present to dance a Minuet; when the Minuet was ended, the lady returned to her seat, and Nash brought the gentleman a new partner; this ceremony was observed with every succeeding couple, every gentleman being obliged to dance with two ladies.

THE COMFORTS OF BATH
After Thomas Rowlandson

The Minuet-dancing generally lasted about two hours, and when this was over, the Country Dances began; ladies of quality, according to their rank, standing up first. An hour later on, generally about nine o'clock, a short interval was allowed for rest, and for the gentlemen to help their partners to tea. When this was over, the dancing continued till eleven, and, as soon as the clock had struck, Nash came into the room and ordered the music to stop by holding up his finger. The dances were, of course, discontinued, and, some time being allowed for the company to grow cool, the ladies were handed to their chairs, nor were those who walked in any danger of being insulted by the chairmen.

Thus Nash at last arrived at absolute monarchy, and this period of empire represented the palmy days of Bath.

In the interval between the days of Beau Nash, and the publication of Anstey's *New Bath Guide*, that vivacious picture of Georgian manners and customs (before the appearance of Bunbury's *Long Minuet as Danced at Bath*, and Rowlandson's *Comforts of Bath*), two regents had followed the Beau, and yet another two were contending for the sweets of office. The contest for the Mastership of Ceremonies waxed so fierce that in 1769 the subscribers were fain to beseech both candidates to withdraw, and be contented to forego the sway of empire in consideration of an annual ball or two, as a gratuity to soothe their retirement.

Captain Wade, nephew of the celebrated General Wade, was then distinguished by the appointment, and, at a special ball, this son of Mars, very handsomely attired as Master of the Ceremonies, was presented with a glittering badge of office. Captain Wade shortly retired, and another *Arbiter* succeeded to the medallion of the old Rooms. Meanwhile, the balls of the New Assembly were swayed by that elegant and refined personage, William Dawson, M.C., who had his special train of admirers, and was made as resplendent in regalia as his rival at the Old Rooms.

Great reputations—to say nothing of profits—have been achieved by those who aspired to lead the popular amusements, especially when the nature of the entertainments were of a lively or frisky order. The name of Madame Cornely, the contriver of those dancing *Festinos* which gained an equivocal celebrity in the eighteenth century, is an instance of the notoriety which was easily made in this walk of trading on the love of pleasure, characterising the frivolous portion of mankind.

Every one of fashion had heard of Madame Cornely, and all those who loved gaiety, and disregarded expense in procuring it, had revelled in the "violent delights" this enterprising *entrepreneuse* and *providore* had cunningly spread to attract the gay world to her vivacious entertainments.

It was known that she was connected with the Opera, and that she had commenced a career, which subsequently made a considerable noise in the fashionable world, as a singer under the name of "the Pompeiati."

Taking the great Heidegger's successful administration as "Master of the Revels" as her exemplary model, she soon contrived to preside over the

diversions of the *ton* as the Heidegger of her day. Her taste and invention in pleasures and decorations became proverbial. Carlisle House, in Soho Square, fell into her hands, and was shortly transformed into a veritable bower of bliss. The place was promptly enlarged, subscription-balls and assemblies were established; those rationally sober-minded relaxations usually associated with similar entertainments were surpassed by the lengths

THE MIDNIGHT MASQUERADE AT THE PANTHEON
After Thomas Rowlandson

to which amusements were carried under Madame's giddy auspices, as the High-Priestess of modish innovations. She went on building, made her house a fairy palace, where balls and masquerades the most dazzling were the order of the night; masquerades which drew all the gilded youth, and a large proportion of the elders too. At first the world was scandalised, but both righteous and ungodly were drawn to Carlisle House. Every one who was any one went there, and the papers were filled with lengthy descriptions of the humours of the Carlisle House masquerades; the names and ingenious pleasantries of the high-born masquers, and the fashionable celebrities there congregating, whose titles, characters, and diverting proceedings were duly chronicled in full.

In those days masqued balls were the fashionable diversions of the best company, and they were really amusing ; it was customary for the masquers to sustain the characters they had assumed ; wit and invention were conspicuously displayed in keeping up their parts ; the loveliest women of the Court, and the Phrynes who outrivalled them in splendour and profusion, disported themselves in the most brilliant and ingenious costumes. Royal personages were prominent visitors among the performers, and the peerage was largely represented. Queens of society and stage-queens alike found a congenial theatre for their graces, while the blooming younger generation, and the reigning beauties whose fascinations were the topic of the time, were there seen to the best advantage. We know that these symposia were popular amongst men of note besides the frivolous, for were not Garrick, and Sir Joshua Reynolds, Oliver Goldsmith, and Dr. Johnson's *protégé*, Boswell, with men of taste and fashion like Horace Walpole, frequently seen at Madame Cornely's, at Ranelagh, and at Vauxhall ?

Of all the palatial structures reared for the accommodation of the dancing world, the Pantheon, in Oxford Street, bore off the palm. This " wonder of the time " was erected in 1771, during the fashionable craze for public balls and masquerades, when the *côteries*, clubs, assemblies, and general resorts of the *beau-monde* were most in vogue. It was a rival of Madame Cornely's Carlisle House on a more refined and magnificent scale ; moreover, it was intended to keep the Pantheon entertainments within respectable limits, and the first notion was to exclude all but the most select and reputable company from its gorgeous halls.

This noble monument of architectural genius was reared by James Wyatt, R.A. ; and on all accounts was acknowledged to surpass every building of its kind.

The opening of this stately palace of pleasure was fixed for January 22, 1772, and was marked by an incident which survives in story, and has been frequently treated pictorially. The high-toned exclusiveness characteristic of Almack's was the aim of the managers ; all ladies of light reputation were to be excluded, and to a committee of lady-patronesses of the highest rank in society was confided the exercise of these invidious responsibilities. The rumours of this proposed exclusiveness gave great offence, when many fair celebrities of the fashionable and theatrical worlds were notorious for tender

flirtations, and their connections with gallant *virtuosi* in the ranks of the nobility and gentry, whose admiration for the arts extended to the *artistes*. Not only were the all-fascinating *demi-mondaines*, the Kitty Fishers, Nelly O'Briens, Polly Kennedys, Nancy Parsons, and recruits of the too-famous frail sisterhood to be excluded ; it was noised abroad that those irresistible actresses, whose fame on the stage was outrivalled by the publicity of their *amours*,

THE QUEEN OF THE SWORDS
After a Picture by W. Q. Orchardson, R.A.

were to be debarred the magic halls. It was known that two famous daughters of Thalia had secured tickets from their admirers, and, despite prudish overseers, intended to present themselves—pretty Sophia Baddeley, then under a singing engagement at Ranelagh, and the winsome Mrs. Abington, the accepted Queen of Comedy. The *jeunesse dorée* had vowed that, whoever was excluded from the Pantheon, their favourite Sophia Baddeley should gain admittance on the memorable opening-night. Twenty gentlemen met at Almack's, and bound themselves to escort her, and stand by her chair. When she arrived, and was set down at the portico (which escaped the destructive fire in 1792, and is still standing in Oxford Street, sole

remaining relic of Wyatt's first Pantheon), the escort had swelled to fifty gentlemen of the first rank. As Mrs. Baddeley attempted to enter, the posse of constables provided for the emergency crossed their staves, barring the passage, and civilly but resolutely explained, their orders were to exclude stage-players. Instructions had been given to convey the prohibition in the least offensive manner, although, had Mrs. Baddeley's profession been unexceptionable, her equivocal reputation would have been a fatal stumbling-block. The gallant escort of champion knights unsheathed their glittering weapons, and, at the sword's-point, sharply drove back the constables; then making an arch with their chivalrous blades, formed an avenue adown which Mrs. Baddeley passed proudly into the presence of all the high personages assembled in the brilliantly illuminated Rotunda; thus entering triumphant to the fear and consternation of the obstructive managers, who found their stronghold carried by a *coup de main*, and the enemy in possession, before they were aware of their defeat. "But," writes Leslie, "the difficulty was not at end. The outraged gentlemen refused to sheathe their swords or to allow the music to proceed till the managers came forward and humbly apologised to Mrs. Baddeley and her escort." That lady's comrade and biographer, Mrs. Steele, also present, asserts that, when the managers had apologised, the Duchess of Argyle and the Duchess of Ancaster stepped forward and expressed the pleasure it gave them to receive such an ornament to their assembly as Mrs. Baddeley. A messenger was in readiness to inform Mrs. Abington, more timorously awaiting the *dénouement* of this adventure, and discreetly attending without, in readiness to receive the signal that Mrs. Baddeley's charge at the head of her guards had been successful. She now made her *entrée*, and, from that eventful night, the difficult feat of attempting to draw the line between the nice gradations in frailty were practically relinquished, as regarded the management of the Pantheon.

An advertisement, by way of warning to the discomfited purists, appeared in the paper, that "as it was not convenient for ladies always to carry the certificates of their marriages about them, the subscribers were resolved, in opposition to the managers, to protect the ladies to whom they gave their tickets." Even the stern moralist Dr. Johnson was, with his friends of the Literary Club, found attending the Pantheon. The admission was half-a-guinea. Boswell ventured to suggest there was not half-a-guinea's worth

of pleasure in seeing the place. Johnson replied: "But, sir, there is half-a-guinea's worth of inferiority to other people in not having seen it." Boswell: "I doubt whether there are many happy people here." Johnson: "Yes, sir, there *are* many happy people here; there are many people who are watching hundreds, and who think hundreds are watching them."

Reynolds and Goldsmith were there, in character, too, at a masquerade

MASQUERADE AT THE PANTHEON, OXFORD STREET, 1809
After Rowlandson and Pugin

shortly after the opening. There were nearly two thousand visitors present; the suite of fourteen rooms one blaze of light and decorations, the wines and supper in keeping with the rank of the better part of the company. On this particular occasion, we are told that several of the ladies who chose to adopt male dominoes and disguises "appeared as masculine as many of the delicate Macaroni things we see everywhere—the 'Billy Whiffles' of the present age." Among the most distinguished of these "very pretty fellows" were the Duchess of Ancaster, Lady Melbourne, and Mrs. Damer.

There, too, were Reynolds' Devonshire friends, the Horneck family, probably under the escort of Sir Joshua and Goldsmith ; the poet's *Jessamy Bride* and *Little Comedy*, a charming group ; the two beautiful youthful sisters, and their smart young brother—Goldsmith's "captain in lace," as French dancers, all dressed in Watteau habits of the same cut and fashion ; looking, says the Magazine chronicler, notwithstanding the sex of one of the trio, like a group of the three Graces. The ball took place on the eve of old Mayday, and there was, appropriately to the season, a group dressed as the bearers and attendants of the "Milkmaids' May-day Garlands," and as the company trooped to their chairs and coaches in the May-day dawn, the veritable May-day milkmaids were already stirring in the streets.

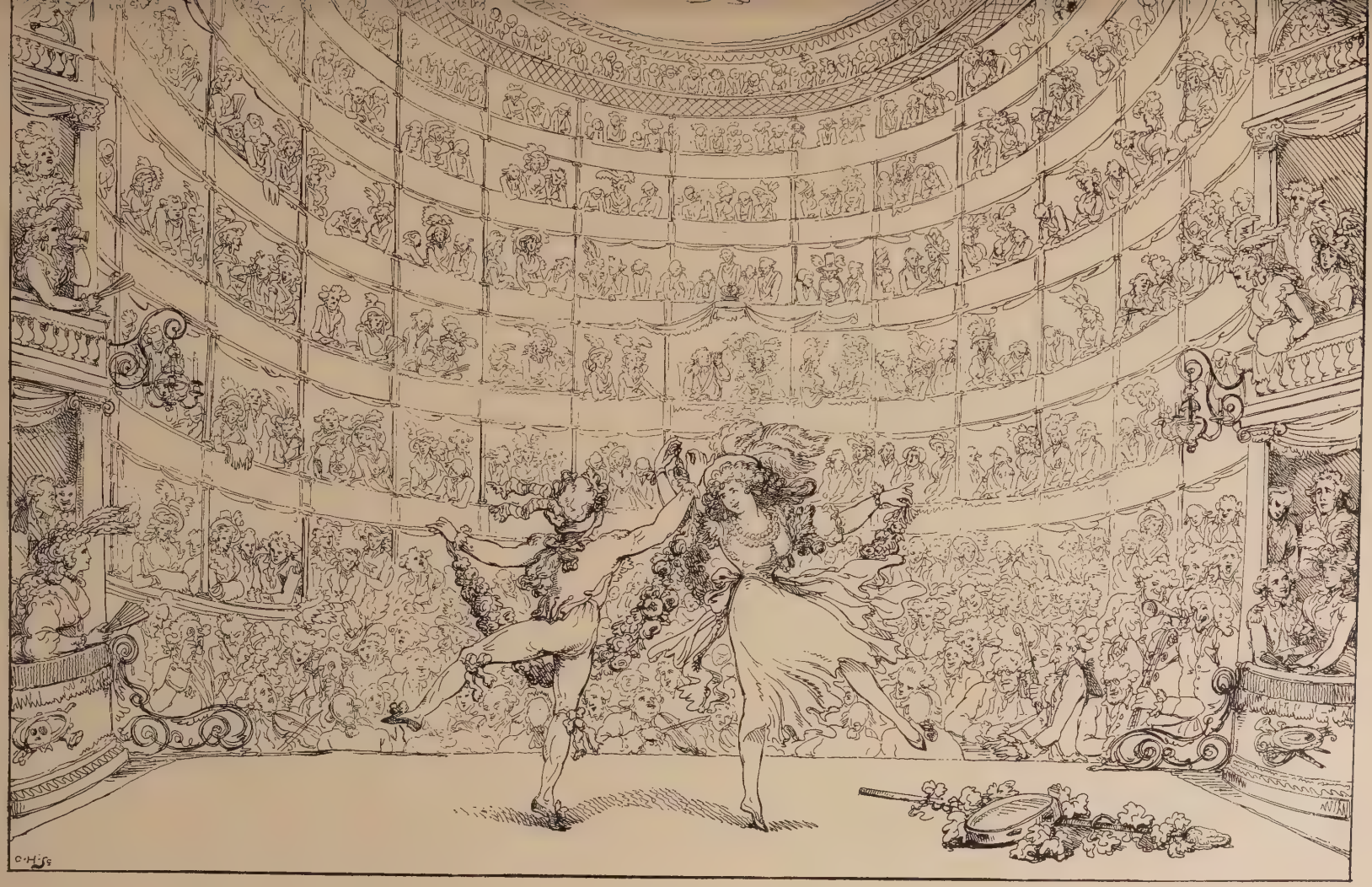
By one of a succession of truly deplorable casualties, the King's Theatre was destroyed by fire in 1789 ; the year following Drury Lane Theatre was found to be unsafe for want of needful repairs, and the prospects of the imported troupe of operatic *artistes*, with no field for their performances, were, early in 1791, of the most forlorn order. Rowlandson produced two or three graphic versions, setting forth the state of the case. One is entitled *Chaos is come again*, and shows the Opera House crumbling into decay, and in its fall bringing down the performers among the ruins, with the quotation :

> "Music hath charms to soothe the savage beast,
> To soften bricks and bend the knotted oak."

Rowlandson playfully pictured the reduced state of the poor homeless dancers, with Didelot, Vestris, Théodore, and others, accompanied by the musicians of the Opera band, driven, all dishevelled, their already scanty costumes worn to tatters, to take refuge on the streets, appealing to the passers-by for assistance ; with a model of the King's Theatre, inscribed, "Pray remember the poor dancers," carried, as shipwrecked sailors bore about a model of their lost ship, to enlist the sympathy of the charitable.

A placard announces : "A Dance, called *The Battle of the Brickbats ;* to conclude with a Grand Crush by all the Performers."

This appeal on behalf of the distressed dancers was entitled : *The Prospect before us, No.* 1. *Humanely inscribed to all those Professors of Music and Dancing whom the cap may fit.* At this trying juncture, the



THE PANTHEON IN OXFORD STREET

THE PROSPECT BEFORE US

M. Didelot and Madame Théodore in the Ballet of Amphion and Thalia

From a Print by Thomas Rowlandson published in London, January 13, 1791

managers of the Pantheon came to the rescue, and Wyatt carried out alterations which converted the grand saloon of the Pantheon into a handsome and spacious theatre, to which the Opera troupe was transferred pending the reconstruction of Drury Lane and the completion of the new Opera House, Haymarket. The improved state of affairs, with the ballet installed more splendidly than ever, is pictorially set down by Rowlandson in a version here reproduced, entitled: *The Prospect before us, No. 2. Respectfully dedicated to those Singers, Dancers, and Musical Professors who are fortunately engaged with the proprietor of the King's Theatre at the Pantheon.*" This appeared January, 1791. Rowlandson's drawing presents a *coup d'œil* of the theatre just erected, as viewed from the stage, the Royal box in the centre, tenanted by Majesty, and the entire house filled with the quality. On the boards are represented M. Didelot and Mlle. Théodore, principal dancers in the ballet of *Amphion and Thalia*, O'Reilly presiding over the orchestra. The opera first produced was *Armida.* The opening season was vastly successful. The unlucky ballet-dancers, however, as it seemed, were doomed to misfortune; still worse, the Pantheon was involved. The story is brief: "January 14, 1792. This morning, between one and two o'clock, the painters'-room in one of the new buildings, which have been added to the Pantheon to enlarge it sufficiently for the performance of operas, was discovered to be on fire. Before any engines were brought to the spot, the fire had got to such a height that all attempts to save the building were in vain. The fire kept burning with great fury for about ten hours, by which time the roof and part of the walls having fallen in, it was so much subdued that all fears for the safety of the surrounding houses were quieted."

Another Pantheon, on similar lines, was reared on the site of its predecessor; and similar entertainments opened its early career. A picture of the interior, with a masquerade in full swing, was published at the time; the architecture by Pugin, and the figures by Rowlandson.

After various changes of fortune—from a ball-room to a bazaar, and a picture gallery—the later Pantheon still stands, the headquarters of Messrs. W. & A. Gilbey, the well-known wine merchants. Once filled with all the choicest spirits of the past, its present fortunes are still associated with convivial usages.

At Ranelagh, in the days of its meridian glories, the nobility delighted to take their pleasures; Royal Dukes and Blue Ribbons figured at its balls and *ridottos;* it was also famous for Aquatic Fêtes, which attracted in crowds the pleasure-loving section of the Metropolis. Here, too, Masquerades were evidently in high favour. There is a picture of one held here in 1759, the masquers disporting themselves in the rustic walks, rowing on the canal,

RANELAGH
A View of the Rotunda and Gardens, with a representation of the Jubilee Masquerade Ball
Given to celebrate the Birthday of George, Prince of Wales (Geo. III.), 1759

and crowding the quaint Chinese buildings reared in the middle of the lake. This version is by Canaletto, as is the view of the interior of the vast Rotunda, erected as a ball-room. By the same artist is a general view of the gardens surrounding the Rotunda, with the masquerade represented, given to celebrate the Jubilee Birthday Ball, there held May 24, 1759, in honour of George, Prince of Wales, who succeeded to the throne the following year as George III. This version is reproduced; it has a further interest, as representing the general features of a masquerade in the middle of the eighteenth century; showing the characteristic disguises and costumes then in popular favour; while a frequent incident of these *bals costumés*, a chosen train of dancers, disporting themselves round a maypole hung with streamers, is illustrated in one of the principal groups.

There is an elegant "Regatta Ball Ticket, Ranelagh, 1775," and another for the "Subscription Masquerade, June 14, 1776"; both are designed by G. B. Cipriani, R.A., and engraved by F. Bartolozzi.

Vauxhall Gardens enjoyed a prolonged spell of popularity. Frederick, Prince of Wales (father of George III.) honoured Vauxhall with so large a share of his patronage, that the management was solicitous to commemorate this favourable circumstance. The Gothic orchestra, erected in the grove, had its dome surmounted with a plume of the Prince of Wales' feathers, and, fronting the orchestra, was a large pavilion of the composite order, specially built for the accommodation of his Royal Highness. Canaletto painted a series of pictures of Vauxhall Gardens, which were engraved in 1753.

VOUCHER FOR VAUXHALL JUBILEE, 1786

The original Vauxhall was made glorious by the enterprise of Mr. Jonathan Tyers, who purchased the place in 1730, and opened it with an attractive entertainment, which he called a *Ridotto al Fresco*. We have reproduced the ticket of admission issued for the "Vauxhall Jubilee," May 1786; a further interest is lent to this particular voucher by the fact that it bears the autograph of Jonathan Tyers. As Leslie has pointed out, the Vauxhall of Jonathan Tyers was a vastly different affair to the place familiar some forty years back, then nearing its end. "Its decoration had employed the brushes of Hogarth and Hayman, the scenic art of Lambert and De Loutherbourg, and the chisel of Roubiliac. In its orchestra, Mrs. Billington did not disdain to sing, nor Arne to conduct. The most brilliant beauties and leaders of *ton* were not too proud to eat cold chicken and drink rack punch and Frontiniac in its supper-boxes"; princes and peers, and "all that was modish and gay" of both sexes, had, by their attendance, lent a high-bred air of quality to the balls and *ridottos*, which, in the summer season, turned Vauxhall Gardens into a scene of delight.

Almack's presented a contrast to most assemblies from the strictly exclusive order of its management. Of all the charmed circles, Almack's

continued the most difficult of access. It has been seen that at the various resorts whereat fashionable society at intervals elected to disport itself for the amusement of dancing, the company signally failed in retaining its aristocratic exclusiveness; duchesses and demireps, sooner or later, contested the palm for rival attractions, while *demi-mondaines* were rigorously excluded from Almack's throughout its career. The touchstone of high-bred fashion in its brilliant days, Almack's kept its traditions unsullied; while people were ready to intrigue—or even to fight—for admission, the privilege of penetrating within the once-fabled portals was jealously guarded by an array of lady-patronesses, *imperium in imperio*, for the *entrée* to Almack's was considered a passport to the highest society of the metropolis. It was useless to contend against the fates, and, although the husbands of these despotic patronesses were challenged by disappointed applicants, who resented their exclusion as a personal insult, the rigorously exclusive legislature remained unmoved. It is related that a captain in the Guards, to whom Lady Jersey had declined sending a ticket, sent a challenge to Lord Jersey, requesting he would name his second, &c. "Lord Jersey replied in a very dignified manner, saying that if all persons who did not

VAUXHALL GARDENS, 1809
After Rowlandson and Pugin

receive tickets from his wife were to call him to account for want of courtesy on her part, he should have to make up his mind to become a target for young officers, and he therefore declined the honour of the proposed meeting."

When the gay doings at "White's" and "Boodle's" were attracting the attentions of the *jeunesse dorée*, and monopolising the male society, and the dashing ladies who led *le bon ton* aspired to emulate the modish amusements of their lords, the beaux and belles found, in the person of the enterprising Almack, a coadjutor, caterer, and chamberlain who, in astutely administering to the tastes of his generation for extravagance and the all-prevailing excitement of gambling, had discovered a ready road to fortune, profiting by the reckless profusion of that *beau monde* of which he thus became the convenient satellite.

"Almack's Club," the original of "Brooks'," was established in Pall Mall in 1764. While the spendthrift *Macaronis* of the day were gaily ruining their fortunes under Almack's auspices at this luxurious symposium, the founder was causing to be erected the handsome Assembly Rooms in King Street, St. James's—later managed by Willis, another famous club proprietor (also founder of the "Thatched House" in St. James's Street), and hence the elegant premises erected by Almack became subsequently familiar as "Willis's Rooms."

Almack's opened February 20, 1765, with a ball. It is recorded the walls and ceilings were still damp, and the Duke of Cumberland inaugurated the festivity.

To Almack's, as a centre, came the various aristocratic *coteries* then flourishing, and King Street became their accepted headquarters. "The Ladies' Club," according to Walpole, "all goddesses," transferred their august patronage to Almack's, bringing favour and fortune in their train. The subscription was ten guineas; for this was provided a weekly ball and supper, the season lasting twelve weeks. Mrs. Boscawen informed Mrs. Delany concerning "this Institution of lords and ladies, who first met at a tavern, and subsequently, to satisfy Lady Pembroke's scruples, migrated to Almack's."

"The ladies nominate and choose the gentlemen, and *vice versâ*, so that no lady can exclude a lady, or gentleman a gentleman,"

Blackballing, from the first, attested its exclusive pretensions. The Ladies Rochford, Harrington, and Holderness met this fate, as did the Duchess of Bedford, though subsequently admitted. The ladies retorted by black-balling Lord March and Brook Boothby.

It appears that the lady-patronesses allowed concerts and balls to be given at Almack's for the benefit of celebrated professors of dancing, vocalists, and musicians, and that Bartolozzi engraved their benefit tickets; of this order was the card of subscription to "M. Fierville's Ball, Almack's," here reproduced. Many choice examples, referring to benefit performances given at Almack's, are still in existence.

SUBSCRIPTION-BALL TICKET
M. Fierville's Ball, Almack's

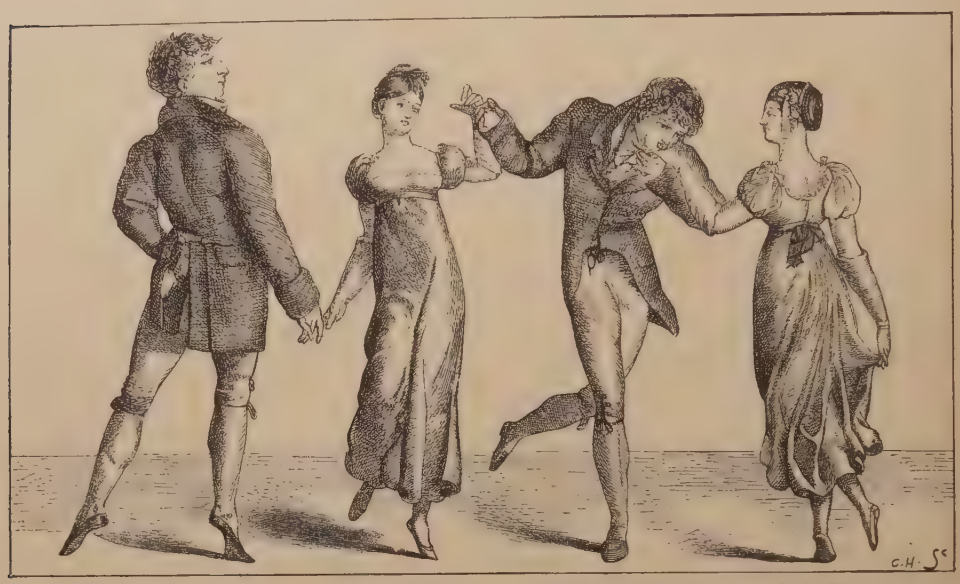
When Willis held the post of chamberlain at the beginning of the century, Almack's continued the quintessence of aristocratic exclusiveness. If the numbers of young captains who were ready to make targets of the lordly husbands of the lady-patronesses were overwhelming, the *coterie* more jealously guarded the portals. "Of the three hundred officers of the Foot Guards, then as now famous for their 'select set,' no more than half-a-dozen were honoured with vouchers of admission to this temple of the *beau monde*; the gates were defended by autocratic arbiters, whose smiles or frowns consigned men and women to happiness or despair."

As Captain Gronow wrote in "the sixties": "At the present time, one can hardly conceive the importance which was attached to gaining admission to Almack's, the seventh heaven of the fashionable world." Lady Jersey, at the head of the lady-patronesses, is described as a theatrical tragedy queen, reigning over these *réunions* "into whose sanctum sons of commerce never come."

The lady-patronesses, leaders of fashionable *bon ton* in 1814, were Ladies Castlereagh, Jersey, Cowper, Sefton, Willoughby de Eresby, Countess Lieven, and Princess Esterhazy.

The government was a pure despotism. On Gronow's authority, "the fair ladies, who ruled supreme over this little dancing and gossiping world, issued a solemn proclamation that no gentleman should appear at the

assemblies without being dressed in knee-breeches," a white cravat and a *chapeau bras* were also *de rigueur;* and another rule enacted that no visitor was admitted after half-past eleven o'clock at night. According to the anecdotes, "the great captain who had never been beaten in the field" was on two occasions ingloriously routed at Willis's. The Duke of Wellington



THE FIRST QUADRILLE AT ALMACK'S
Reproduced from Gronow's "Reminiscences"

presenting himself a few minutes after this hour was, by the invincible Willis, sent down again. On another occasion, the Duke was about to ascend the staircase of the ball-room dressed in black trousers, when the vigilant Mr. Willis, the guardian Cerberus of the portals, stepped forward: "Your Grace cannot be admitted in trousers"; whereon the Duke, who had a great respect for orders and regulations, quietly walked away.

The quintessence of aristocracy was present, and it is said three-fourths of the nobility knocked in vain at the portals of Almack's.

In 1814 the programme was made up of Contredanses, with Scotch Reels and Jigs, said to owe their introduction to the Duchess of Gordon, who, in the zenith of her youth and beauty, imported these national dances from Scotland into London. The year 1815 established a marked innovation. Lady Jersey introduced the Quadrille from Paris, where it was the

mode, and its popular reception at Almack's at once conferred upon Quadrille dancing the *cachet* of fashionable approval. The occasion of its first introduction has been described. Lady Jersey, Lady Harriet Butler, Lady Susan Ryder, and Miss Montgomery, with Count St. Aldegonde, Mr. Montgomery, Mr. Harley, and Mr. Montague made up the first set seen in

George Brummell Count St. Antonio Sir G. Warrender
Duchess of Rutland Princess Esterhazy Count St. Aldegonde

BALL AT ALMACK'S, 1815
Reproduced from Gronow's "Reminiscences"

London. As the Hon. Mrs. Armytage has pointed out, "The figures were intricate; the steps, positively essential to their correct interpretation, were manifold; and it was quite as necessary to master the difficulties of *pas de basque*, *chassez-croisez*, with the regulation *balancé* and *poussette*, as it had been in the past century to grapple with the minute etiquette of the Menuet de la Cour or Gavotte." In those days every step was marked with nice precision; walking through Quadrilles was a latter-day degeneracy.

The German Waltz, we are told, was at first coldly regarded, but, after

the Emperor Alexander, wearing his tight-fitting uniform and numerous gorgeous decorations, had, at Almack's, exhibited his skill in twirling round the Countess Lieven, the opponents of waltzing surrendered at discretion. Among those who are mentioned as accomplished performers in the mazy Viennese Waltz, were Lord Palmerston and Countess Lieven, Princess Esterhazy and Baron de Neumann, who were constantly partners.

PORTRAIT OF MISS HORTON AS ARIEL
After E. T. Parris

In a picture of the ball-room with portraits of the most conspicuous *habitués* ("Illustrations of Almack's"), the leading personages are the Duchess of Somerset and her daughters in the place of honour, Lord Liverpool, Duke of Devonshire, Lord Worcester, the Ladies Sefton, Lord Petersham, Lord Fife, Duke of Brunswick, Lord Alvanley, Lord Sefton, and others, among the gay throng of frequenters. Fashions, however, changed; Almack's became obsolete, society preferred to entertain at home, ball-giving houses and hostesses increased; the Subscription-balls, after ninety years of popularity, ceased to be patronised, and Willis's as "Almack's" faded out with "the light of other days!" By a turn of the wheel, as "Willis's Restaurant," the high-tide of fashion has flowed back in our day, curiously enough, largely under the auspices of White's Club. Thus history repeats itself!

Jansen, the famous *Maître de Ballet Allemand*, was represented April 6, 1782, in a skit by James Gillray, entitled, *The German Dancing Master*. The name and fame of the practitioner, who is represented as an eccentric figure performing on his "kit," thus survives in the caricaturist's playfully satirical production.

A DANCER
From a Lithograph by Edward Morton after A. E. Chalon, R.A.

The portrait of the German dancing-master, famous in his day, was followed by that of another *maître de danse*, whose reputation is not yet forgotten — M. Vestris, *dieu de la danse*. This quasi-historical personage, who made a great figure in his own times, also formed the subject of Gillray's satirical pictorial shafts. The artist has given to one of his caricatures the significant title, *Regardez-moi*, singularly appropriate to the Terpsichorean genius, who always imagined himself the focus of the eyes of Europe.

In this satire upon Gaëtan Vestris, "Vestris I^{er}" or "Vestris le Grand," as he entitled himself, the *maître de danse* is giving a lesson to that huge personage Lord Cholmondeley, travestied as a great goose.

Auguste Vestris occupied the place filled by his father, familiarly known as "old iron legs," and he, too, the second illustrious member of the house of Vestris, begot another famous successor in the Terpsichorean

MLLE. LUCILE GRAHN IN THE BALLET OF EOLINE OR LA DRYADE
After S. M. Joy

art; his name descended to Madame Vestris, the beautiful grand-daughter of F. Bartolozzi, who had engraved portraits of the grand *maîtres de danse* in the days of their vast reputation.

George Dance — who seems to have recognised an omen in his name, and has given portraits of dancing worthies — made a picture of *Vestris Dancing the Goosestep* (engraved by F. Bartolozzi in 1781). We have seen the great master, *Regardez-moi*, represented instructing a nobleman transmogrified into a goose; there was evidently some association which may explain these allusions.

The taste for "operatical" and fantastic dancing under George III.'s reign seemed to run away with society. There were the endless "midnight masquerades" at the Pantheon, at Madame Cornely's, Carlisle House, at the Clubs, the "Sçavoir-Vivre," "Sans-souci," "Sçavoir-faire," "The Pic Nic Society," "The New Club," Soho, "Almack's," and many others alternately frequented by persons of distinction; there were "Ranelagh," "Vauxhall," and similar pleasure-gardens, equally attractive to the *beau-monde*. It will be seen that at these high-toned resorts the licence of dress and manners ran to surprising lengths, the costumes there displayed approximating to the primitive simplicity of our first parents.

In spite of the reprobations of the Church, the rage for dancing still grew, while, under the Vestris family, the ballet increased in favour, and

Printed by Wittmann Paris

Connie Gilchrist
by James McNeill Whistler

it commenced a career of brilliant success which reached its highest point, after the advent of Mlle. Parisot.

One of the most fascinating dancers of her generation was the Signora Giovanna Baccelli, a great favourite of Reynolds' friend and patron, the Duke of Dorset. She was painted by Sir Joshua as a Bacchante in 1782–3, and is favourably mentioned as an admirable dancer by Horace Walpole, an excellent judge of such matters. La Baccelli was also a friend of Gainsborough's, who painted two portraits of this winsome syren. The picture of the graceful lady (reproduced p. 191), is esteemed one of his most charming works.

During Lord Fife's connection with the King's Theatre, the ballet became of the first importance; the prince and the highest personages exhibited a strong personal interest in its success. It is related that when Ebers went over to Paris in 1821 to strengthen the ballet company at the King's Theatre, the negotiations for the engagement of operatic stars were made through the British ambassador, who held conferences for this purpose with the Baron de la Ferté, Intendant of the Théâtre-Royal in Paris.

CARLOTTA GRISI IN THE BALLET OF LA PERI
After J. Brandard

The palmy days of the ballet in England are reckoned to have extended to the first half of this century; between the "twenties" and the "fifties" there was a royal revenue spent on the maintenance of this then fashionable attraction, and there was

MISS TOPSY SINDEN
From a Photograph by the London Stereoscopic Company

a host of talent engaged: Carlotta Grisi, whose portrait is reproduced from a drawing by J. Brandard, as figuring in the *Ballet of the Peri*, 1844; Mlle. Taglioni, one of the most familiar names in the annals of the ballet, who turned the heads of an entire generation; Fanny Elssler, who, at Her Majesty's Theatre, was famous in *La Sylphide*. Mlle. Cerito performed the same year in a popular ballet, *Le Lac des Fées*, invented by A. Guerra, whose portrait, performing a *pas de deux*, with the charming Cerito, was drawn in 1840 by Philip Barnard (see p. 446).

Miss P. Horton was a bewitching sylphlike person as Ariel. Her portrait was painted in this *spirituel* part by E. T. Parris. Miss P. Horton became familiar to later generations as the popular favourite, Mrs. German Reed.

Another famous *ballerina* of Her Majesty's Theatre (1845), whose portrait was drawn by A. E. Chalon, R.A. was Mlle. Lucile Grahn, who in 1845 was delighting her audiences as *Eoline, ou la Dryade*, in which character she was painted by S. M. Joy. Mlle. Carolina Rosati was winning admiration in the ballet of *Corali* in 1847. Nor in this connection must Amélie Faucet be forgotten. Her portrait was drawn in 1850 by A. E. Chalon, R.A., as one of "The Three Graces," the sister Graces being appropriately Mlles. Taglioni and Carlotta Grisi. This was a celebrated trio of *artistes* of the very first eminence.

"Is the art lost? Genius," suggested the late Sir Augustus Harris, "was alone required to revive the glories of the ballet, and the revelation of

MISS MABEL LOVE
From a Photograph by the London Stereoscopic Company

draperies plays a part quite as important as the actual steps. She has been succeeded by a host of clever disciples and imitators, among whom may be mentioned the well-known favourites, Miss Sylvia Gray, Miss Letty Lind, Miss Alice Lethbridge, Miss St. Cyr, Miss Mabel Love, and Miss Topsy Sinden.

that gift in the dancing of Miss Kate Vaughan had made the nearest approach to elevating the standard of the modern art in our own day."

This graceful *artiste* may be said to have inaugurated the reign of the now all-popular skirt-dance, in which the manipulation of voluminous gossamer

KATE VAUGHAN
After a Photograph by Messrs. Downey

ST. JAMES'S. A BALL AT ALMACK'S
By W. Heath

CHAPTER XV

The Jig—Irish Jigs—The Hornpipe—Dancing in Scotland—Under Mary, Queen of Scots—The Reformation—Scotch Reels—Highland Flings—The Ghillie Callum—The Strathspey—English Country Dances—The Cotillion of the Eighteenth Century—The Modern "Cotillon"—Quadrilles—The First Set, or Parisian Quadrille—The Lancers—The Caledonians—The Polka—The Waltz—The Minuet—Court Balls—State Balls.

NO doubt the lively Jig dates back to time immemorial; it is a dance measure which must have seized the imaginations of peoples of all nations; the Jig, *Giga*, *Gigue*, or German *Geige*, was in fact cosmopolitan. One of the earliest dance tunes of which any evidence survives dates back to 1300, and is assumed to have been a Jig; a dance in the past no less popular in England than in Scotland and in Ireland, where it must be regarded as the national dance. Shakespeare has mentioned several dances of his time; for instance, the Galliard, as danced at masques; the Cinque pas (*Cinqua pace* or *Cinque Pass*) and the Jigge. In *Much Ado about Nothing* there is Beatrice's ingenious description of matrimony: "Wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance and, with his bad legs, falls into the cinque-pace faster and faster

till he sink into his grave." At the Tudor Court, Jigs, Courantes, Galliards, and Brawls represented the livelier dances; it is fair to infer that Jigs continued in favour even in Court circles, for there are Jigs christened after successive sovereigns from Charles II. to Queen Anne. We find Jigs figuring in the entertainments of masques and revels, the particular prerogatives of the Inns of Court, where the sedentary habits of study were agreeably lightened by a corresponding attention to saltatory movements, and the gentlemen learned in the law were no less accomplished dancers. In the preface to Playford's *Dancing Master*, the writer pointedly commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators." Again, we find (Grove's *Dictionary*) Jigs christened after the Inner Temple, the Middle Temple, Lincoln's Inn, and Gray's Inn.

INSIDE OF THE RED BULL PLAYHOUSE, 1672

There was a comprehensive character about the Jig; people could merrily foot it, play it on some musical instrument, and sing a country round at the

same time. Barclay, in his *Eclogues*, makes his shepherd boast of his skill :

> "I can dance the *Raye*, I can both pipe and sing,
> If I were mery, I can both hurle and fling."

In Shakespeare's time the term "Jig" applied equally to a sprightly dance and a merry verse. At the playhouse the dancing of Jigs was expected from the performers. In early days, a dancing and singing Jig was the regulation wind-up of the piece ; often a sort of impromptu, or what passed as such, a jingling rhyming tag sung by the clown ; and audiences were accustomed to call for a Jig as a pleasant termination to the show.

IRISH JIG
After Adam Buck

We give, as an example of the "Drolls" popular in the time of Charles II., the contemporary version of the performers at the Red Bull Playhouse, Clerkenwell, 1672, where one of the actors, handsomely dressed in the gallant fashion of the time, is executing a Jig to the sound of his own fiddle, as the "French Dancing-Master."

It is to Ireland we must go for the Jig in all its vivacious activity ; the Irish race possessing a natural taste for both music and dancing, the national Jig has a marvellous influence over the Irish temperament. As

Miss Owenson, in her *Patriotic Sketches of Ireland*, has illustrated, no alien dance could in any way replace their own lively Jigs. The outdoor peasant gatherings, whereat the performers seem untiring in their ardour for the Jig, are thus described:

"The piper is always seated on the ground, with a hole dug near him,

A ST. GILES'S BALL. DUSTY BOB AND BLACK SALL
After W. Heath

Here revel they, who come the *knowing rig;*
From toils of beggary and featly wiles
Assembled are the *scampsman, trull,* and *prig*
Within thy sanctimonious pale, St. Giles!

Here St. Cecilia's art asserts her power,
Waking the diapason of their clacks;
The dance and song cajole the fleeting hour,
And love's profuse libations flow in *max.*

into which the contributions of the assembly are dropped. At the end of every Jig the piper is paid by the young man who dances it, and who endeavours to enhance the value of the gift by first bestowing it on his fair partner. Though a penny a Jig is esteemed very good pay, yet the gallantry or ostentation of the contributor, anxious at once to appear generous in the eyes of his mistress, and to outstep the liberality of his rivals, sometimes trebles the sum which the piper usually receives."

It has been stated that, so strong a hold has dancing upon the lively Irish temperament, few gatherings take place in Ireland without this accompaniment. At the numerous fairs, groups of youths will always be met with, merrily footing it to the "breakdown," with many stirring whoops and much flourishing of blackthorn shillelaghs.

An Irish "wake" takes prominence among these characteristic functions,

where competition runs high in skearing dirges, in whisky-drinking, and the prolongation of active Jigs; the measure of respect for the lamented deceased being testified by the individual energy of the mourners and their ardour to exert themselves in honour of the departed.

Conspicuous among those dances which claim a distinctly native origin,

Thomas Rowlandson. *Jan. 20, 1818.*

THE LAST JIG, OR ADIEU TO OLD ENGLAND

With a jorum of diddle,
A lass and a fiddle,
Ne'er shall care in the heart of a tar be found.

And, while upon the hollow deck,
To the sprightly jig our feet shall bound,
Take each his charmer round the neck,
And kiss in time to the merry sound.

the Hornpipe has been described as belonging *par excellence* to our clime and race. It is consistent with our national characteristics as a maritime nation, that a native dance should be a sailors' dance. Hornpipes and Jigs are old favourites in the service, and by no section of the community are they danced with more sprightly springiness, joyous activity, or keener enjoyment. As an argument for the health-promoting properties of dancing, the Hornpipe must be accepted as a practical instance to the point. Captain Cook, for example, proved that dancing was most useful in keeping his sailors in good health on their voyages. When the weather was calm, and there was consequently little employment for the sailors, he made them dance, the Hornpipe for preference, to the music of the fiddle; and to the

healthful exertion of this exercise the great circumnavigator attributed the freedom from illness on board his ship.

Doubtless the Hornpipe, in some form, is of antique origin, and may have suggested itself to other nations, or have existed in past ages, as is conjectured with much plausibility. It was evidently equally popular in Scotland, where it was a fashionable measure in the eighteenth century, danced to the tune called *Flowers of Edinburgh.*

Beyond the national dances which ever exert the greatest influence over the minds and spirits of the people, the history of dancing in Scotland naturally coincides with the circumstances of the country, and especially illustrates the influence of their French connections over the Scots, from the period when the Scots Guards, as in the days of Louis XI., played a conspicuous part in the joint histories; moreover, the Scotch, as a nation of lovers of dancing, readily learned everything that there was to be acquired from their French relations, when the two Courts, as in the regency of Mary of Guise and the reign of Mary Queen of Scots, were thus intimately associated. The thoughtless Mary continued her dancing diversions in the face of tragedies, as when, on the news of the Protestant massacre at Vassy reaching Edinburgh, the volatile queen kept up the ball at Holyrood, whereon the righteous uprose in wrath, and bold John Knox publicly denounced the lightsome, and, from his pulpit, clarion-voiced, condemned frivolous Queen and courtiers, "dancing, like the Philistines for the pleasure taken in the destruction of God's people." Merry Scotland became for the time a grim, earnest place, when the tide of Reformation burst as a torrent, and swept away even innocent amusements; "promiscuous dancing," as a violation of all moral and spiritual laws, was declared contrary to religion, and suppressed, with imprisonment as the penalty.

THE FLOWING CAN

Legislative enactments failed signally to eradicate a passion which was indigenous to the people, and the stringency of these measures was gradually relaxed. King James was a lover of dancing, and in his *Book of Sports* included dancing as a lawful recreation. Spite of princes and presbyters, the struggle long continued between the flesh and the spirit ; the Calvinists esteemed dancing a sin ; while the Scottish natural aptitude for dancing was unconquerable. A century later the national passion was making way ; in the fashionable world dancing assemblies grew into favour. At Edinburgh dancing-masters came to the front ; the Town Council of Glasgow, forgetting its repressive zeal as regards penalties inflicted upon pipers and dancers, appointed a salaried dancing-master to "familiarise the inhabitants with the art." Dancing was elsewhere regarded as "a very necessary article of education," and an essential part of manners, good-breeding, and gentlemanly training. Bagpipe competitions and Highland Fling dancing became features at the national gatherings and on holidays. Reels continued the favourites, and had the graver signification of religious exercise at wakes and weddings, when sacred hymn tunes were used for these measures. We all remember Wilkie's picture, even more familiar through the engravings, of a *Scotch Wedding*. The *Penny Wedding*

THE DANCE
From an Engraving by F. Bartolozzi after a Drawing by Henry Bunbury

refers to the custom of the company severally contributing small sums towards the cost of the festivity, the balance to provide a small fund towards starting the young couple in life, an observance still kept up amongst the fishing population.

At funerals similar customs prevailed, and these usages still continue in distant regions. After a death, the company met at these "Late Wakes," and dancing was kept up all night.

CALEDONIAN REEL
After Adam Buck

At fairs, after the business was concluded, those attending gave themselves over, with extra exhilaration, to the national pastime. A favourite measure, in which the contest for superior agility had ample scope, was named *The Salmon Dance;* the dancers, emulating the vigorous leaps of the fish, had unusual opportunities for the exhibition of activity, strength of limb, and lightness of spring. Vigour in an unusual degree characterises all the antique measures of Scotland; in their Morris Dances of the fifteenth century, the masquers, by the agile movements of their bodies, produced tunes from the 252 bells attached to their parti-coloured silken tunics, to their ankles and their wrists, actively turning, frisking, leaping and shaking their bells in cadence, while royalty disdained not to look on, and even

to disport itself in the revels. There were at Court stately Pavanes and gleesome Courantes, Branles, Rondes and many imported dances "counterfeiting France," due to the close family connection between the reigning houses of the respective countries; but to the spirit of the nation these were but passing fashions, and base excrescences, held in little favour by the masses, as false to the healthy traditions of Scotland. The bard has voiced the national sentiment:

> "Nae cotillon brent new frae France,
> But hornpipes, jigs, strathspeys, and reels
> Put life and mettle in their heels."

Highland Flings, like the *Marquis of Huntly's Fling*, and Reels like the *Reel of Tulloch*, or *Tullochgorum*, are complicated evolutions, of a classical and studied order; necessitating as "essentials," according to the directions of dancing professors, natural aptitude, united to activity, agility of finished description, and a keenly appreciative ear for niceties of time and metrical proportion.

The Reel is presumably of Celtic origin; it is the Danish no less than the Scottish national dance. The Sword Dance, common to warlike nations, is the survival of the military dances of the Greeks and Romans in honour of the god of war.

The warlike dance, with its terror-striking accompaniments, has long been practised by Highlanders under the name of Killie-Kallum or Ghillie Cullum.

The interesting feature, both of this Pyrrhic leaping dance and of its cousin, the Ghillie Callum (the Dirk Dance), was an imposing warlike ballet, vigorously illustrating the evolutions of attack and defence, a more dramatic exhibition than the modern feat of gracefully flinging and reeling over and around a brace of claymores crossed on the ground, without touching or displacing them.

Loud exclamations, warlike howls, waving of arms, and cracking of fingers, are characteristic accompaniments by which the dancer stimulates his own exertions, to the fierce skirling of pipes.

The Strathspey is another variety of the Reel, christened from the place of its adoption, the valley of the Spey. The rhythm is slower and more

grandiose even than that of the Reel, alternating with quick motions, which demand spirited execution. The affinity with the Ossianic heroic metre is marked in its measure so distinctively that Burns, whose authority on music and poetry is unquestionable, compared the stately metres of heroic poetry to the old Strathspeys.

The Country Dance—so called—perhaps a corruption of the French

AN ELECTION BALL
After George Cruikshank

equivalent, Contredanse, owes its popularity to the circumstance that it was designed on the principle of taking in as many couples as the space would accommodate. As in the Sir Roger de Coverley, at the commencement, the gentlemen took up their positions on one side, the ladies ranged in a line opposite. In its figures the dancers are constantly changing places, leading one another back and forward, up and down, parting and uniting again. There were numerous and varied figures which gave an interest to this dance, the several figures being designated by descriptive names. The music was sometimes in $\frac{2}{4}$-time and sometimes in $\frac{6}{8}$-time ; the step smooth, and rather easy and gliding than springy.

Oliver Goldsmith loved dancing, and had himself merrily set peasants

of all the nationalities figuring and curveting away to the lively strains of his flute, on his travels as a philosophic vagabond. According to Goldsmith's testimony, "The Country Dance" belied its name. Far from being the dance of the peasant, it was presumably an adaptation of the Gallic Contredanse, and was affected by the quality more exclusively, while its set figures were scholastic mysteries to the romping and robust

THE AL FRESCO DANCE ON THE GREEN IN FRONT OF THE VICAR OF WAKEFIELD'S COTTAGE
After Thomas Rowlandson

rustic practitioners, who revelled in the boisterous hilarity and activity of the Jig and the Roundabout. We reproduce Rowlandson's drawing of the *al fresco* dance given by his landlord on the grass plot in front of the Vicar of Wakefield's cottage, in honour of his neighbours and his fashionable female friends from town.

The Contredanse was probably as antique as any measure which embraced set figures in its constitution, and, with an admixture of pre-concerted and statelier movements, admitted a corresponding indulgence in lively jigging, which, as in Sir Roger de Coverley, easily grew into a hearty romp. There was setting to partners, turning partners, changing partners, with a merry-go-round promenade, similar to the Flirtation Figure.

COUNTRY DANCE AT THE CLAPHAM COMMON ASSEMBLY, 1795
After Richard Newton

A COTILLION, 1788
After W. H. Kingsbury

The Contredanse is said to be derived from an early authority: it was by William the Conqueror introduced from Normandy into our isles; it was generally danced all over the Continent, as well as in the United Kingdom, and was very popular in the days of Queen Elizabeth and her successors. It is related that the Contredanse was revived in fashion in

A COTILLION, 1792
From an Engraving by Isaac Cruikshank, after John Nixon

France by its re-introduction, in 1745, in the fifth act of an opera-ballet by Rameau, and so charmed the Parisians that, from the stage, it was re-imported into the *salons* and re-instated in favour. It seems to have retained its popularity in England unbroken, and, with the more courtly Minuets and Gavottes, formed the programme of fashionable assemblies, when stately dances declined, filling in the century anterior to the introduction of modern dances. We find it constantly represented as the popular dance *par excellence;* for, unlike the exclusive etiquette of the Minuet, it enabled every couple in the room to join its evolutions.

The antiquated Cotillion differed somewhat from the modern innovation

similarly christened. The "Cotillon" proper, as its name implies, was a favourite in France; it really derives its title from the short skirt worn by the ladies who danced it. Probably, in contradistinction to the full-dress toilettes distinctive of the Minuet, the original title was drawn from the simple costume of the peasants; at first a duet dance, it became one of the many lively Rondes, accompanied by the song:

"Ma commère, quand je danse,
Mon cotillon va-t-il bien?"

In their eighteenth century Cotillions the lady dancers accordingly appeared in short skirts, with their over-dresses picturesquely looped up, as may be observed in all the diversified pictures of this popular Round. In its ancient form it probably may be grouped with the old French Branles, no less in request at the English Court as the Brawls, led by the sprightly Sir Christopher Hatton.

QUADRILLES. PRACTISING FOR FEAR OF ACCIDENTS
After Robert Cruikshank

Frequent references to the Cotillions danced at public entertainments in the eighteenth century, and attesting their popularity, are found in the journals and magazines of the time; their vogue extended from country assemblies, such as those here represented, to Court balls.

In the pictures of the *al fresco* entertainments given by George, Prince of Wales, at his gorgeous palace, Carlton House, in the grounds were represented guests of the highest fashion, who partook of this diversion. As Prince Regent, the magnificent host gave a public breakfast to six

hundred guests; four bands were playing on his ample lawns, whereon nine marquees were erected. After the repast the company danced on the lawn, the Prince leading the first dance with Lady Waldegrave as his partner. We are informed, "All frequently changed partners, and grouped into Cotillions, all being over by six o'clock."

1. DOS À DOS. ACCIDENTS IN QUADRILLE DANCING
After G. Cruikshank

The Cotillion, as known to this generation, with its fanciful interpellations and costly gifts, is a very different affair. The famous ball given by the Guards Brigade to the Prince and Princess of Wales (June 26, 1863), in the vast buildings erected for the second International Exhibition (1862) in Cromwell Road, will be remembered as having introduced one of the most noticeable Cotillions on record; this commenced at two o'clock in the morning and lasted till five.

2. VIS-À-VIS. ACCIDENTS IN QUADRILLE DANCING
After G. Cruikshank

The earlier Cotillions consisted of easy figures, with such accessories as cushion, mirror, handkerchief and chair, all ready to hand; the leader needed to be fertile of brain, as well

The Cyprian's Ball, at the Argyle Rooms.
after an Engraving by Robert Cruikshank.

as nimble of foot, in devising the most suitable figures. It is in the individual organising of the figures and ingenious suggestions—the fun and frolic thrown into their execution—that the success of the Cotillion depends.

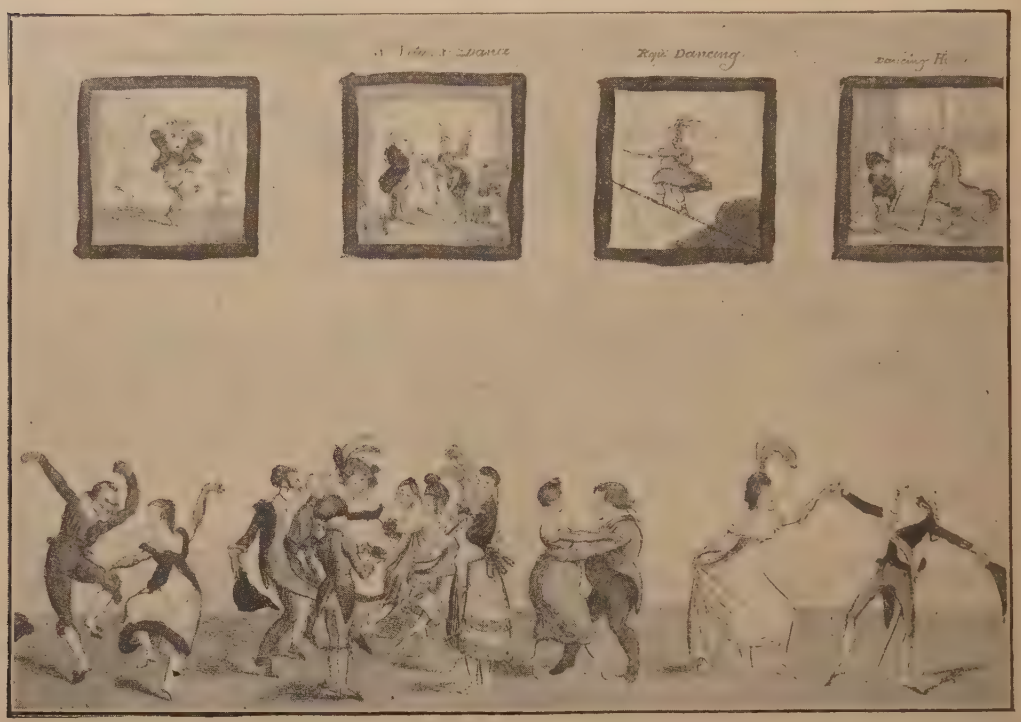
3. LES GRÂCES. INCONVENIENCES IN QUADRILLE DANCING
After G. Cruikshank

Curiously enough, the name Quadrille was that designating a game at cards played by four persons, a game with its Spadille, Manille, Basto, and Punto, and with a series of terms and laws more involved than the most complicated set of Quadrilles. It is said the dance was in some remote unexplained fashion evolved from the game. Our old friends the Contredanse and its relatives the Cotillions, as danced in English assemblies during the eighteenth century, gradually merged into the Quadrille, a family likeness running through the group. As has been seen, the "First Set" came over from Paris, direct to Almack's, and was introduced by its sponsors as the "Parisian Quadrille."

4. MOULINET. ELEGANCIES OF QUADRILLE DANCING
After G. Cruikshank

A similar interest surrounds the advent of The Lancers, brought into

fashionable vogue in 1850. Madame Sacré first imparted the mysteries of this graceful set, at her classes in the Hanover Square Rooms. A select set of four couples, perhaps unconsciously emulating Lady Jersey's example in 1815, as regards the "Parisian Quadrille," mastered the elaborate figures as they then were; Lady Georgina Lygon, Lady Jane Fielding, Mlle. Olga de



Spanish Bolero French Quadrille German Waltz Le Menuet

LA BELLE ASSEMBLÉE; OR, SKETCHES OF CHARACTERISTIC DANCING
After G. Cruikshank

Lechner (daughter of Baroness Brunnow, wife of the Russian Ambassador to England), and Miss Berkeley, with four enterprising gentlemen, are reported to have delighted society by introducing the novelty of The Lancers in a London ball-room. It was danced at the Turkish Embassy, at Bath House, and at Lady Caroline Townley's, by the expert four couples. The Lancers soon became popular; the due observance of the original steps and figures was relaxed, and the style was changed to a more frisky measure. The periodicals of the time (1850) enlarged on "the etiquette of dancing The Lancers."

The Caledonian Quadrille, even more animated than The Lancers, comes nearer to perpetual motion, leaving little time unoccupied in "the

mazy whirl." Really a pretty and spirited set, this Quadrille seems to have sunk out of recognition. "Squares" are seemingly doomed, and but for the famous Caledonian Ball, an annual institution of "gathering for the clans" (formerly held at Willis's Rooms; transferred thence to the New Club, Covent Garden; and later to the Whitehall Room,

Ballet Italienne Irish Jig Scotch Reel Country Dance Dancing Master

LA BELLE ASSEMBLÉE; OR, SKETCHES OF CHARACTERISTIC DANCING
After G. Cruikshank

Hôtel Métropole), the pleasant "Caledonians" would be rarely heard of; their lively figures are already becoming subjects of ancient traditional lore.

Among dances which have enjoyed, for a season, the first vogue must be mentioned our old and now somewhat worn friend the Polka, which fifty years ago turned the heads of the world, and set crowned heads, grave statesmen, and great novelists practising its evolutions, unconscious of the absurdity of such social trifling. Assumedly introduced to the fashionable world in "the forties," it must have existed, as regards its measure, from early times

among dancing people, like the Bohemians—with their Schottische and Volta—the nationality responsible for popularising the Polka's mazes.

The peculiar half-step, *půlka*, which gave its name to the revival was found as a happy revelation, being practised by a Bohemian peasant-girl, as alleged, discovered dancing it to her own music; song, time, and steps, either extemporised or borrowed from tradition. By a happy coincidence, on the spot was Josef Neruda, observing the dancer, and noting down the melody and steps. The people of Elbeleinitz were delighted with the dance, and it was spontaneously christened in its cradle *Půlka*; it reached Prague in 1835, and was warmly received at Vienna; a dancing-master of Prague introduced the Polka, danced in the picturesque Sclavonic costumes, on the stage of the Paris Odéon in 1840, and M. Cellarius carried *le véritable Polka* into the Parisian *salons*, when Paris had an all-pervading epidemic of Polka, difficult to realise in less enthusiastic times.

The Times wrote: "Our private letters state that politics are now for the moment suspended in public regard by the new and all-absorbing pursuit, the polka . . . . which embraces in its qualities the intimacy of the waltz with the vivacity of the Irish jig." In 1844, the Polka was invading our shores; Cellarius and other masters came over to London expressly to teach pupils.

Soon afterwards, *The Times* reported "the first Drawing-room Polka as danced at Almack's, and at the balls of the nobility and gentry of this country." Then the Polka was described with illustrations and details of five figures, with the recommendation that those who aspired to shine should dance the whole. "There is no stamping of heels or toes, or kicking of legs in sharp angles forward. This may do very well at the threshold of a Bohemian *auberge*, but is inadmissible in the *salons* of London or Paris." In the stage versions there was an amount of emphatic stamping and high-kicking. The comic papers made capital out of the mania, which for a time turned all society polking, from the Palace to the Casino.

The papers were full of the Polka, to the exclusion of more important themes. Artists and humorists turned the craze to account, pages were devoted to representations of grotesque experiences of would-be learners. *Punch* made capital out of the absurdities perpetrated. Leech drew many skits on the subject, and for a year at least it maintained the popular

interest. A parody on Byron's *Maid of Athens, ere we part*, appeared in *Punch* in 1844, under the title of *Pretty Polk*.

The *Pas d'Allemande* survives as a dancing phrase, expressing a movement where the "gentlemen turn their partners under their arms." Before the introduction of the Valse, as now accepted, the "poetry of motion"

THE WALTZ, 1806. FROM "THE SORROWS OF WERTHER"
After Thomas Rowlandson

(it is related the Waltz only reached our ball-rooms in 1812), there is evidence that a German Waltzer, as it was called, was familiar in this country; it was known as the *Waltz Allemande*, and as numerous contemporary pictures illustrate, "arm-movements" were perhaps more essential than the steps. There is a picture of an Allemande (see p. 132) executed by C. Brandoin, 1772, and a similar work by Collett about the same date; the figures are represented turning to a sprightly step, the lady and gentleman alternately turning under their uplifted right arms; this is well illustrated in the drawing of later date, 1806, furnished by Rowlandson for the, at that time, all-popular *Sorrows of Werther*.

We reproduce a caricature by Gillray, dated 1800, entitled *Waltzer au Mouchoir*, a burlesque upon the dance at that time coming into more prominent notice in this country; it illustrates an ingenious expedient towards surmounting the difficulty of spanning a waist too ample for the stretch of mere arms. This skit also goes to prove that the Waltzer was familiar long before the alleged date of its adoption in England.

WALTZER AU MOUCHOIR, 1800
By James Gillray

A more antique Allemande was introduced from mediæval Germany, reaching this country late in Elizabeth's reign. Here it was christened *Almain*, and *Alleman* on the Peninsula; in France it went under the name of *Allemande française*.

Though in high request, from the court to the cabaret, in every capital of Europe, there was a prudish opposition to the introduction of the Waltz, and its naturalisation, in our own country. As described in our references to Almack's, the "mazy Waltz" was imported there under the highest auspices; it was reserved for an Imperial guest to convince select society that the Waltz was fit for decent company, its opponents persisting in assertions to the contrary. The bolder spirits at Almack's followed in the steps of the magnificent Autocrat of All the Russias, the wives of the foreign ambassadors at the Court of St. James's being the most accomplished of its then exponents. The Countess de Lieven and Princess Esterhazy were recognised as the foremost waltzers of the day, and, true to the traditions of foreign policy, Lord Palmerston was no less expert.

There was a running fire, kept up by satirists and aggressive moralists, against the "insidious Waltz," and the suggestive caricatures launched against "this imp of Germany brought up in France," as its detractors averred, pictured the sentiments of the ultra-purist section of the community, who had persuaded themselves that the introduction of the Waltz into England was a conclusive step on the national downward path. In spite of detraction, the Waltz has surely become the dance *par excellence*. Performed with due grace, and inspired by the emotions drawn from those beautiful melodies of which the Waltz enjoys the pre-eminent monopoly, this dance is likely to retain its foremost place.

TORCH DANCE. DUKE OF YORK'S WEDDING

The stately Minuet was seen to the best advantage at the Royal birthday balls, the bravest spectacles of the Georgian year, held at St. James's Palace. The dancing on these brilliant anniversaries was of the most select order: the King and Queen sat in State as spectators; the princes, according to precedence, severally opening the ball with one of the princesses, each couple alternately, the Prince of Wales leading off with the Princess Royal. Stothard has left pictures of these graceful courtly scenes; there is an effective version by Daniel Dodd of *Queen Charlotte's Birthnight Ball*, and we have reproduced Stothard's picture of *George III.'s Birthday Ball*, 1782. The costumes worn on these occasions were of the costliest description; competition ran high to secure the most elaborate dresses; they were ordered months beforehand, and cost hundreds of pounds; the male wearers ran a race of sumptuous emulation with their fair partners in wealth of embroidery. Engravings of the dresses worn by the principal personages appeared in the magazines. In the pictures referred to, the Prince of Wales is shown performing the opening Minuet with the eldest princess. There are columns of descriptions of these great social events in contemporary journals.

The marriage of the Duke of York (George III.'s second and favourite son) with the Princess Royal of Prussia was a dazzling event, on which great hopes were raised. The wedding took place in Berlin, September 29, 1791, with great splendour; the old courtly usages of the Continent were revived, and the Torch Dance, popular in France, Russia, and Germany, formed one of the interesting incidents. As will be seen in the contemporary engraving of this picturesque interlude, tall wax-candles had taken the place of flaming brands; the actual dance was similar to the Allemande, and, in old days, it was the fun on the part of the performers to blow out their neighbours' tapers while striving to protect their own. The Taper or Torch Dance became a special feature at weddings, and the tapers carried by the nobles were parti-coloured. As in the instance illustrated, the happy couple, holding their waxen torches, walked the dignified measure of the Polonaise (as at the opening of Court balls in Imperial Russia), followed by princes, guests, ministers, and high officers, according to rank, promenading the circuit of the apartment. The princess bowed before the King and invited him to dance, then she danced with the princes; and the bridegroom went through a similar etiquette with the Queen and princesses, as at the Royal dance of torches held at Berlin in 1821.

DUKE AND DUCHESS OF YORK
After James Gillray

A similar Torch Polonaise was given at the Court of Russia on the occasion of the Duke of Edinburgh's marriage with the daughter of the Czar.

Much might be told of incidents which have occurred at Court balls

during the reign of George III., and the story of his successor, as Prince of Wales, Regent, and King, is enlivened by diversified accounts of balls, given at Carlton Palace, of gay dances, masquerades, and *bals costumées* at his Marine Palace, Brighton, and subsequently at the whimsical Pavilion, which seemed specially designed for the holding of *ridottos*, after the fashion of Ranelagh and Vauxhall, the architectural eccentricities of which the Brighton Pavilion seemed to emulate, together with not a few of the distinguishing gaieties of the company there assembled.

Princess Charlotte Duke of Devonshire

THE DEVONSHIRE MINUET

Nor must we linger over the sprightly doings of the Court of George IV., with the resplendent balls given at his palaces when Prince Regent and King.

The gracious young Princess Victoria, with her cousins, Prince George of Cambridge and his sister the Princess Augusta, were particularly graceful dancers, as was Prince Albert of Saxe-Coburg, afterwards Prince Consort. From 1838, two of the State Apartments of Buckingham Palace, the Throne and Ball Rooms respectively, were set apart for dancing; the fine picture gallery connected the two rooms, in each of which was an orchestra. Her Majesty and the Court entered the ball-room before ten o'clock, the Queen chose a partner, and opened the ball with the first Quadrille. Later in the evening her Majesty moved to the second room, sometimes leading a Country Dance in the small hours. After her Majesty's marriage in 1840, the Polka was introduced as an addition to the programme, and nearly twenty years later the Lancers was added to the State Balls.

Of foremost interest in the annals of dancing are the three historical

bals costumées—the Plantagenet Ball, 1842; the George II. Ball (1740-50), in 1845; and the Charles II. Ball, inaugurated by her Majesty; largely, it is said, by way of encouraging native industries, and with the praiseworthy motive of giving employment, in times of grave commercial depression, to a vast number of deserving workpeople.

Social dancing in England in these later days of her Majesty's reign has followed much the same line of development as that described in the history of modern French dancing, while, like many of their French counterparts, the "Mabilles" of London, such, for instance, as the once famous Argyle Rooms, have disappeared after a period of inglorious decadence.

TICKET FOR A BALL AT THE NEW CLUB, SOHO

"LE GRAND ROND"
From a Lithograph in the Conservatoire de la Danse Moderne

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